

## Nocturnes of an American Summer



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The Dell—Philadelphians Hear Marian Anderson (P. 10)



Vera Victoreen



Underwood & Underwood

Tanglewood—  
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Act of Carmen: George Czaplicki, Charlotte Boerner, Rose Pauly  
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## SEVENTH BERKSHIRE FESTIVAL BEGINS AT STOCKBRIDGE

Music Center, New Affiliated Project, Enjoys First Season of Activity in Accord With Festival

### Koussevitzky Hailed

Piatigorsky, Lefranc and Sanromá Are Soloists at First Three Concerts of Series—Harris Symphony Given—Big Audiences Attend

By GRACE MAY STUTSMAN

STOCKBRIDGE, MASS., Aug. 4.

THE seventh annual Berkshire Symphonic Festival was inaugurated at 'Tanglewood' on Aug. 1 under the baton of Dr. Serge Koussevitzky, while the Berkshire Music Center, a new and affiliated project, which became an established institution at its opening on July 8, enjoyed its first season of activity, side by side with the festival.

The opening concert of Aug. 1st was heard by a record audience of almost 6,000 persons, and the program, which comprised the Beethoven, Schumann and Sibelius first symphonies, was played by an orchestra at the top of its bent. Dr. Koussevitzky and his men received two ovations; one upon the noted conductor's entrance and another at the close of the superb performance of the Sibelius.

The program for Aug. 3rd was enlivened by the presence of Gregor Piatigorsky, 'cellist, performing the music allotted to Don Quixote in the Strauss Fantastic Variations, Op. 35. Jean Lefranc, first viola player, represented Sancho Panza, and each gentleman gave an excellent account of himself.

The orchestra again won an ovation for itself and its conductor, with cheers greeting the performance of the Ravel Second Suite of orchestral excerpts from 'Daphnis et Chloé'. Other items on this program included the Berlioz Overture to 'Benvenuto Cellini', Roy Harris's Symphony No. 3 (with the composer taking a bow at the conclusion of the performance), and the Debussy 'Prelude a l'Après-Midi d'une Faune'.

### Sanromá Plays Stravinsky

The final program of this first series brought forward the talented pianist of the orchestra, Jesús María Sanromá in the Stravinsky Capriccio for Orchestra which served as center-piece between the Mozart Symphony in E Flat, No. 39 (K. 543), and the Brahms Symphony No. 2 in D, Op. 73. Mr. Sanromá won his customary ovation. The entire series has caused an enthusiasm seemingly greater than we have noted at any previous festival; reports indicate that the two final series of concerts may break all records in brilliance of programs and numbers of persons in attendance.

As most persons are now aware, the Berkshire Symphonic Festival is the result of the tremendous initiative of Dr. Koussevitzky, conductor of the orchestra to which 'Tanglewood' was presented as a permanent summer home by its former owners, Mrs. Gorham Brooks and her aunt, Sarah Aspinwall; but Dr. Koussevitzky has consistently

visualized wider activity and usefulness to which the energies of the orchestra and the accommodations of 'Tanglewood' might lend themselves. The fusion was completed when the Berkshire Music Center, with Dr. Koussevitzky as director, became an established institution.

Such broadening of activities has necessitated a re-organization of the facilities themselves and the addition of a new building. In the course of a stroll over what has become known as 'The Campus,' young persons with instruments or scores were to be seen, crossing the lawns—and there are more than 200 of them enrolled in the various departments of the Academy and Institute. The mansion itself echoed to re-

hearsals of chamber music taking place in rooms above the administration offices. Several paces beyond, in the newly-constructed opera shed, a rehearsal of 'Don Carlos' was in progress. The dramatic action was being directed by Herbert Graf of the Metropolitan Opera, with Boris Goldovsky of the Cleveland Institute of Music playing the piano.

In the garage the Institute Orchestra was found, playing under the baton of a student conductor, with Stanley Chapple, assistant to Dr. Koussevitzky, occasionally lending voice or directing the galloping orchestra with a baton. From the barn floated fragments of chorales from the Bach B Minor Mass, in rehearsal under G. Wallace Woodworth of Harvard University, and

from the huge music shed itself the Boston Symphony sent forth shimmering measures of 'Daphnis et Chloé' in rehearsal under Dr. Koussevitzky, and to prove that rehearsals are not always solemn affairs, there came a sharp outburst of laughter.

This year, in addition to the excitement of the Music Center, there is also a new organ to claim attention. The dedicatory performance will occur when E. Power Biggs plays the instrument in the presentation of the Bach B Minor Mass which opens the final series of concerts on Aug. 15. Experiment in seating the orchestra has resulted in what appeared to be an improved ensemble tone during the opening series of programs.

## Record Throngs at Concerts at Hollywood Bowl

Iturbi, Bakaleinikoff, Barbirolli, Coates, Walter and Broekman, Conductors—Soloists Include Elman, Levant, Melchior, Robeson, Bartlett and Robertson—Gershwin and American Nights Attract—Bergh Leads Own Work

LOS ANGELES, Aug. 10.—With nine in its series of twenty-four concerts given, the nineteenth season of Hollywood Bowl's 'Symphonies under the Stars,' promises to be the most largely attended on record. The average attendance thus far has been more than 11,000 persons, almost a third larger than for the first three weeks last year. Diversity of programs, a staggering list of front-line soloists and ideal weather are important factors in the increase of listeners.

With Richard Crooks, tenor, and José Iturbi, conductor, opening the series on July 9, the second program on July 11 brought Mischa Elman as violin soloist, and Vladimir Bakaleinikoff as conductor. Elman was heard to excellent advantage, playing Tchaikovsky's Concerto in D, Bach's Air on the G String, and Saint-Saëns's Rondo Capriccioso. There was a rare depth of expression in his playing and he was recalled time and again by the great audience and responded generously with several encores. Mr. Bakaleinikoff introduced 'Three Oriental Dances' of his own composition in a program that included Glazunoff's 'Festival Overture' and Tchaikovsky's 'Romeo and Juliet' Fantasy Overture. His conducting was scholarly and met with hearty approval.

### Barbirolli Makes Debut

John Barbirolli, conductor of the New York Philharmonic-Symphony, made his Bowl debut in the first all-symphonic program on Friday night. An unusually large audience was on hand to hear Brahms's Fourth Symphony, Berlioz's 'Roman Carnival' Overture, Delius's 'On Hearing the First Cuckoo in Spring', and Elgar's 'Enigma' Variations. The conductor made a favorable impression, which was deepened at his second and last appearance a week later. There were imagination and deft artistry in all his work. Chief interest centered in his reading of the Brahms Symphony, which was played with musicianly restraint. Mr. Barbirolli seemed to sense the acoustics of the Bowl almost immediately, as was made evident by his spirited leading of 'The Star-Spangled Banner'.

The second week, beginning July 16, brought a full list, with Oscar Levant and Albert Coates paired in a program



At Hollywood Bowl, Conductors John Barbirolli (Right, Seated) and Bruno Walter (Second from Left) Talk Things Over with the Duo-Pianists, Rae Robertson and Ethel Bartlett (Also Seated). Conductors Anthony Collins and Pietro Cimini (Standing) Also Have a Colloquy

that included George Gershwin's 'Rhapsody in Blue' and Concerto in F for Piano and Orchestra. Although Mr. Coates, who is now a permanent sojourner in Southern California, led the orchestra in a commendable performance of Rimsky-Korsakoff's 'Sheherezade' Suite, it was evident that the large audience was attracted by the names of Gershwin and Levant. Certain it is, that these two American compositions have rarely been performed by a pianist more understanding of their idiom, than Mr. Levant. Mr. Coates did his best with the accompaniments, but they were often cumbersome and heavy-footed. There was wild applause for Mr. Levant, who played a brace of extras at the close of the program. As a curtain raiser, Arthur Bergh, American composer, conducted his own festival march, 'Honor and Glory'. It is a soundly-written work, with a strong martial feeling. It lacks the military note one might expect, seeking rather to exalt the idea of honor and glory. It was well received.

### Melchior Sings Wagner

Lauritz Melchior, Metropolitan tenor, made his Bowl debut on Thursday night, with Dr. Richard Lert conducting, the two renewing old associations that began in Berlin when Mr. Melchior was singing leading tenor roles and Dr. Lert was a chief conductor in that city. Appreciation is due Dr. Lert for a moving performance of Schumann's Fourth Symphony. His conducting was flex-

ible and he brought out all the inherent beauty of the score. Dr. Lert also gave a spirited reading of the Prelude to Wagner's 'Die Meistersinger', and conducted Liszt's seldom-heard symphonic poem, 'Tasso, Lament and Triumph'. Mr. Melchior's singing disclosed much to admire in his two groups of Wagner arias—'Lohengrin's Narrative', 'Siegmund's Love Song', 'Walter's Prize Song', and the 'Forging Song' from 'Siegfried'. In addition to a ringing tone, he sang imaginatively and with authoritative style. The audience demanded and received several extras.

Mr. Barbirolli returned on Friday night for his second program of symphonic music. Following a performance of Rossini's 'Semiramide' Overture, the New York conductor gave one of the most beautiful performances of Schubert's Fifth Symphony in B Flat we have been privileged to hear. There was a freshness, a musicality and a charm all too rare in the performance of a Schubert work. Other works were Weinberger's Variations, 'Under the Spreading Chestnut Tree', and Tchaikovsky's Fifth Symphony in E Minor. The Weinberger opus seemed too labored to arouse much enthusiasm, but Barbirolli's performance of the Russian's Fifth disclosed much to admire. The conductor was recalled time and again, revealing the favor which his appearance created.

The largest audience of the summer—

(Continued on page 7)



# Stokowski and Youth Orchestra Create Furore

**Ensemble Unified in Less Than Three Weeks Gives Virtuoso Exhibition at Two Stadium Concerts—Young People Selected from All Over Nation Play Like Veterans**

THE advent of Leopold Stokowski and the All-American Youth Orchestra at the New York Lewisohn Stadium on July 25 and 26 provided two of the most stimulating and rewarding musical evenings in many seasons, summer or winter. A ripple of excitement and curiosity went over the audience of 10,000 as the boys and girls gathered on the stage, for they presented a picture of youthful charm and freshness that at once made its appeal.

The orchestra, numbering 100, contains about eighty young players, twenty of them girls, chosen from among 500 applicants from every state in the Union. The average age is from sixteen to twenty-five, although two are but fourteen, and one is twenty-seven. Fifteen or more are members of the Philadelphia Orchestra, seven of them listed as section leaders. New York was hearing the group after its first two concerts in Atlantic City and Baltimore, and the entire orchestra departed with Mr. Stokowski for its South American tour immediately after the second Stadium appearance.

Whatever fears that the dynamic leader's newest activity might turn out to be merely a "stunt", or that at best the band of youthful Lochinvars from out of the West, North, East and South would play like an average "scratch" ensemble were set at rest in the first five minutes of the first concert. These minutes were devoted to Bach, and as the woodwind players began their solos in Mr. Stokowski's transcription of the "Little" Fugue in G Minor, and the strings came in later in a beautiful, perfectly concerted sweep of sound, the listeners realized that something new and important was happening.

## Remarkable Responsiveness Shown

The performance of the First Symphony of Brahms which followed revealed a still clearer picture of the amazing feat which the conductor had accomplished in a little more than two weeks of rehearsals. What Mr. Stokowski wanted he got; there was a unanimity, a clean attack, a perfection of nuance and a tonal beauty which we do not hear often in the summer time from even the best of the country's orchestras, and which can stand comparison with many of the great ones in colder temperatures. The eagerness to respond, the tense concentration upon the work in hand and upon the master guiding them was at all times apparent, and was undoubtedly a



Larry Gordon  
Leopold Stokowski Bows from the Gangplank as He Leaves with the Orchestra

large factor in the results—those boys and girls were having their big chance, and were pursuing it with an enkindled zeal. Even the fact that this very intensity made for an occasional roughness took no edge from the achievement.

## Of Virtuoso Calibre

The audience soon realized that it was an orchestra of virtuoso calibre with which it was confronted. After some roughness in the string section in the first movement of the Brahms, the second movement was an exquisite song, the mighty finale a triumphant flow of rich sound. With his usual flair for doing the unusual, Mr. Stokowski climaxed the applause for the symphony by leading the "Star-Spangled Banner", which the audience gradually joined, singing with some fervor.

After intermission, new qualities in the ensemble were shown. They played the crisp, definitive and scampering measures of Gardner Read's Prelude and Toccata, the novelty of the evening, with élan and surety, and then settled down to an exposition of some of the world's most glorious pages in music—the Love Music from 'Tristan und Isolde' which Mr. Stokowski

has "synthesized". Hardly any orchestra could have brought these glowing, pulsing measures to life with more sensuousness of tone, gradation of intensities and velvet-like phrasing. It was perhaps the first encounter with such a score for dozens of these youngsters, and that freshness of approach may have had something to do with the renewal of spirit which one felt in the performance.

## New Seating Plan Used

If the audience came willing to be convinced, it remained eager to applaud, and three encores had to be played before the lights went up. These were Debussy's 'Clair de Lune', the Bach Air for the G String and Ravel's 'Bolero'.

Mr. Stokowski's recent change in the seating arrangement of various choirs which brings the brass and woodwind forward and puts the strings at the back proved to have some virtues in an out-of-door shell. The strings sang more sumptuously against the sounding board, and the brass and woodwind generally fitted congruously into the tapestry of sound. Sometimes, however, as in the trumpet solo which marks 'Brangäne's Warning' in

**Symphonies by Tchaikovsky and Brahms, 'Tristan' Music and New Works by Natives Impress Listeners—Group Departs With Dynamic Leader for South American Tour**

the 'Tristan' music, the strings overwhelmed the thin golden tone of the brass. One wonders how acceptable this radical change will be to South American audiences.

## Native Works at Second Concert

The second concert, breaking a season's precedent of not going into the Great Hall on rainy evenings, deepened the remarkable impression made the evening before. There was playing of ethereal sheerness in Stokowski's transcription of Debussy's 'Night in Granada'; of brilliance and warmth in the Tchaikovsky Fifth Symphony and technical finesse in the three American novelties which opened the program. These were La Salle Spier's 'Impressions of the Bowery' and premieres of Henry Cowell's 'Pastorale' and 'Fiddler's Delight'. Albeniz's 'Fiesta in Seville' preceded the Debussy. Speeches of farewell were made by Aubrey Williams, director of the National Youth Administration, which co-operated in the project, and by an emissary from the State Department, who read a message from Secretary of State Cordell Hull.

The one reservation in the critical mind was occasioned by the obvious stamp of personalized style which Mr. Stokowski has already impressed upon the group along with the remarkable training and discipline in ensemble playing. With such pliable material, he secured apparently with little effort the sudden dynamic changes for "effect", the arbitrary distortions of tempo, and other mannerisms for which he is noted, particularly in the Brahms and Tchaikovsky symphonies. But aside from all questions of his interpretations, which have been discussed many times before and which need no further mention here, both he and the orchestra he has fashioned so superbly deserve the attention and approval of a country which can truly consider itself musical after a manifestation of this sort.

Immediately after its return to the United States in September, the orchestra will give four concerts in the East. New York will hear them in Carnegie Hall on Sept. 17; Baltimore in the Fifth Regiment Armory on Sept. 19; Washington (where their July concert was rained out) in the Riverside Casino on Sept. 20, and Philadelphia in the Academy of Music on Sept. 21. It is said that the organization will then disband, to re-assemble next Spring. But they may be drafted into permanent activity by popular demand. F. Q. E.

The Photograph of Mr. Stokowski on the Front Cover is Copyright, Universal Pictures, Inc.



International News  
Glimpses of Orchestra Members and the Conductor. Left, New York State and City Players. Above, Elizabeth Waldo of Hollywood and Sam Singer of Philadelphia. Right, the Illinois Group





## TRAMMELL IS NAMED PRESIDENT OF NBC

**Former Executive Vice-President  
Succeeds Lenox Lohr as  
Head of Company**

Niles Trammell, executive vice-president, was elected president of the National Broadcasting Company at the regular meeting of the board of directors held on July 12. He succeeded Lenox R. Lohr, who resigned to accept the post of president of the Chicago Museum of Science and Industry. Mr. Lohr's resignation, announced on June 7, was accepted at the board meeting.

The announcement was made by David Sarnoff, chairman of the board of the National Broadcasting Company, who stated that "the board unanimously expressed its appreciation for Mr. Lohr's devotion and service to the company and its good wishes for his continued success in the new work he has chosen."

"In electing Mr. Trammell, the board has promoted to the presidency a man who has risen from the ranks of the company. He began his career with the RCA in 1923, and joined the National Broadcasting Company in 1928, where he has achieved outstanding success as a broadcasting executive both in Chicago and in New York. He now brings to the position of president, seventeen years of experience in communications, merchandising and broadcasting."



Niles Trammell

Mr. Trammell was born in Marietta, Ga., July 6, 1894, attended the University of the South and when the United States entered the World War he was commissioned a second lieutenant.

Joining the National Broadcasting Company as a salesman in March, 1928, two months after he was named manager of the Central Division of NBC with headquarters in Chicago. In March, 1929, he was elected vice-president in charge of the Central Division. In January, 1939, he was transferred to New York and elected executive vice-president.

## METROPOLITAN-AGMA

**Minimum Salaries, Elimination  
of "Franchise Fee" Are  
Among Highlights**

A new basic agreement between the Metropolitan Opera Association and the American Guild of Musical Artists was signed on July 23, according to Edward Johnson, Metropolitan general manager, and Mrs. Blanche Witherspoon, executive secretary of AGMA, and the signing of artists' contracts with the Metropolitan, held up until the agreement should be concluded, is proceeding rapidly.

Several highlights of the agreement, which establishes a standard form of employment contract to be used in all cases, were outlined by Mrs. Witherspoon. Among them is the establishment of a 100 per cent AGMA shop requiring that every artist and dancer employed by the Metropolitan must be, and remain, a member of AGMA in good standing. Delinquent dues and initiation fees may, at the request of AGMA, be deducted from the fees of the artists and paid directly to AGMA.

### NBC Releases Franchise

The new contract eliminates a "franchise fee" which has hitherto been charged to the artist or his manager for certain appearances outside the opera house, notably on the radio. This franchise was held by the National Broadcasting Company, which has released it. "The only control over the activities of artists (other than guest artists)," according to an AGMA statement, "is for the duration of their engagement during the season," and this control, with the elimination of the franchise fee, returns to the Opera Association. "An artist desiring to appear outside the Metropolitan during the course of his engagement may do so upon securing the written consent of the Metropolitan, but the Metropolitan cannot withhold such consent unreasonably nor charge the artist or the artist's manager or employer any fee for the granting of such consent."

"A guest artist is free to accept whatever engagements he may wish, except on such dates as he may be under contract to perform or rehearse at the Metropolitan."

The basic agreement also provides the following:

"There shall be no remission, rebate, discount, booking fee, commission or other payment or deduction whatsoever (for the benefit of the Association or anyone else) from the artist's compensation except such taxes or withholdings as are required by statute," and the above mentioned deduction of delinquent dues. The contract is for three years only, with a provision for renewal upon its expiration.

Minimum compensation for singers is also established, and provision for additional touring allowance. The minimum for single performances of leading tenors, baritones, mezzo-sopranos, contraltos and basses is \$50.00, and the minimum weekly compensation is set at \$150.00 for all these except basses, whose minimum is \$125.00. Stage directors are to receive a minimum of \$25.00 for a single performance, \$125.00 per week. Comprimario singers have a fixed minimum of \$20.00 per single performance; \$75.00 per week. Dancers shall be paid not less than \$40.00 per week during the performance season in New York, \$50.00 per week on tour.

The agreement further states that "no principal shall be required to take

## AGREEMENT SIGNED

part in more than one performance on any one day," and the maximum number of performances per week are: for leading sopranos and tenors, three; for baritones, four; for mezzos, contraltos and basses, five; for stage directors, eight; for comprimario singers, seven.

This latter provision is not expected to create any additional difficulty in the casting of operas for the season, according to Mr. Johnson.

Both parties to the contract expressed themselves as satisfied at the conclusion of the agreement. Lawrence Tibbett, president of AGMA, signed for that organization.

The Chicago Opera Company's basic agreement with AGMA, signed on April 14, is practically identical with that of the Metropolitan, according to Mrs. Witherspoon, with the additional feature of the Chicago contract affecting the chorus, which was chosen after extensive auditions.

Because of the situation in Europe and the circumstance of the AGMA contract being only recently signed, no announcement of season's plans will be ready for at least another month, said Mr. Johnson. Most of the artists are either in this country or South America, so that they may be signed rapidly and will be available if needed for the early part of the season.

## TOLEDO SYMPHONY WILL GIVE SERIES

**Menuhin, Gorin, Kilenyi and Jepson to Be Soloists at Concerts  
Led by Raudenbush**

TOLEDO, Aug. 10.—The Toledo Symphony, which made its debut in a concert on May 6 with George King Raudenbush as conductor, will give a subscription series of four concerts during the 1940-41 season in the Paramount Theatre. There will be guest soloists for each performance: Yehudi Menuhin, violinist, on Dec. 16; Igor Gorin, baritone, on Feb. 17; Edward Kilenyi, pianist, on March 31; and Helen Jepson, soprano, on May 5.

The Toledo Symphony Society has opened headquarters at 509 Jefferson Avenue, where ticket sales and reservations for next season's series are being handled. A large group of women will aid the Society in filling its lists. Mrs. Frank D. Stranahan is president of the Symphony Society.

### Art Museum Series Sold Out

One week after the Toledo Art Museum announced its winter series, it was completely sold out, the result being that a second group of concerts was arranged. The first set consists of four symphony orchestras, including the New York, Philadelphia, Minneapolis and Cleveland orchestras; the Don Cossack Chorus, Vladimir Horowitz and Joseph Szigeti. The second series offers some of the same attractions, held over for a second performance. It closes with a concert by Rose Bampton on March 28. Both series will be in the Peristyle. Besides working on winter plans, Toledo music lovers are now enjoying a summer season of opera in the Zoological Gardens.

HELEN MILLER CUTLER

On July 23, 100 authentic ethnologic dance costumes from the collection of La Meri were projected through the medium of color-slides photography at the School of Natya.

## MACDOWELL COLONY LAUNCHES FESTIVAL

**Margaret Starr McLain Is Soloist with Women's Symphony at Peterborough, N. H.**

PETERBOROUGH, N. H., Aug. 10.—This famous little town appears destined to gain new laurels in the musical field. With New England becoming increasingly music festival conscious, it has seemed an auspicious time to launch a project which has been designated as "The MacDowell Music Festival."

On the afternoon of July 7, in Peterborough Town Hall, the Women's Symphony gave the inaugural concert of this new festival, under the baton of its permanent conductor, Alexander Thiede, with Margaret Starr McLain as soloist in her own Concertino for piano and orchestra. The complete program was as follows: Joseph Wagner, 'Two Miniatures' for string orchestra; McLain, Concertino for piano and orchestra; Daniels, Prelude for orchestra, 'Deep Forest'; MacDowell, Two Fragments after 'Roland's Sons', and two movements from Mrs. H. H. A. Beach's Symphony in E Minor. Following its custom, the orchestra prefaced the formal program with a Bach choral-prelude, 'Come Sweet Death'.

### Outlines Purpose of Festival

There has for some time been a feeling among those vitally interested in the MacDowell Colony that the name of the American composer should be further honored, and to this end Mrs. Guy W. Currier and Mrs. Robert S. Hoffman sponsored this concert of works written by one-time members of the MacDowell Colony.

In a brief impromptu speech following the concert, Mrs. Hoffman out-

lined the purpose of this newest of New England music festivals, declaring that while future programs would contain works chosen from all orchestral literature, with regard to merit, it was hoped that a sufficiently large output from composers who had been members of the Colony would be available for future performances. Mrs. Hoffman stated that these festivals were to be avowedly for the purpose of bringing forward works by American composers, and that plans were being formulated by which distinguished soloists and visiting orchestras would establish a definite summer music center in Peterborough.

GRACE MAY STUTSMAN

### Philadelphia La Scala Group Announces Repertoire

PHILADELPHIA, Aug. 10.—Francesco Pelosi, general manager of the Philadelphia LaScala Opera Company, in a recent announcement lists the operas for the organization's 1940-41 season. Scheduled are: 'Aida', 'Otello', 'Traviata', 'Rigoletto', 'La Bohème', 'Lucia di Lammermoor', 'Manon', 'Andrea Chenier', 'Tristan und Isolde', 'Cavalleria Rusticana', and 'Pagliacci'. Mr. Pelosi also announces that in addition to its home performances in the Academy of Music, the company will give several performances in other cities—plans for post-season tour of five weeks now being completed.

W. E. S.

### Admissions Tax Increased

WASHINGTON, Aug. 10.—The new defense tax law, which went into effect on July 1, provides for an increase of admission taxes to continue for five years unless sooner repealed. Admissions to opera, concerts and other performances will hereafter be levied on tickets in excess of twenty cents. The present rate of ten per-cent is unchanged. The present tax of ten per-cent on boxes and on sales outside box offices is increased to eleven per-cent.

A. T. M.



# CARMEL OFFERS ITS SIXTH ANNUAL FESTIVAL OF BACH

**Gastone Usigli Conducts Week of Music Devoted, with Exception of One Program, to Works of German Master—Twenty-Five Soloists Take Part**

By MAXINE CUSHING

CARMEL, CALIF., Aug. 1.

**A** STRONG believer in environmental influence could find a convincing case in Carmel's annual Bach Festival. If ever there were a place where it is a joy merely to gather in the interests of great music, it is on the beautiful Monterey Peninsula slightly more than 100 miles south of San Francisco. And the sheer pleasure which visitors and performers take in being part of that environment augurs well for many more years of festival making.

The week of July 15 to 21 marked the sixth annual Bach Festival, which, under the direction of the founder-producers, Dene Denny and Hazel Watrous, has become one of the most important summer music events in Northern California. For the third consecutive year Gastone Usigli was the conductor.

## Townpeople Devoted to Festival

Mr. Usigli's thorough musicianship and persistent devotion to the highest standards of program-making and performance are great factors in the festival's success. A commentary on the whole town's concern for its festival is the fact that not only do the performers speak in praise of their conductor, but the Mayor and the real estate man, the drug store owner and the editor of the weekly, as well, seem to realize that an undertaking of this size must be properly guided or it becomes an empty framework.

The music of Bach dominated all but one of the seven programs. This exception was devoted to Bach's contemporaries: Handel, Della Ciaja, Vivaldi, Telemann, Scarlatti and Couperin. The major work presented, for the third successive year, was the B Major Mass in a reduced version in which deletion of the repeats brought performance time down to one and a half hours. A rare and significant feature of the week's program was that all vocal works except the Mass were presented in English; less rare, but equally significant, almost all the participants were Americans.

Following is the list of Bach works presented: Overture No. 4 in B Minor, for string orchestra and flute; Concerto in D Minor, for harpsichord and orchestra; 'Christmas' Oratorio; 'Brandenburg' Concerti, Nos. 2 and 3; Recitative and Air for Bass from 'St. Matthew Passion'; Chaconne from Partita No. 2 for violin unaccompanied; Concerto in A Major, for piano and orchestra; Concerto in D Minor for two violins and orchestra; 'Peasant' Cantata; Partita in B Flat, for piano; Air for Tenor from Cantata; Concerto in C, for three pianos and orchestra, and the Cantata No. 201, 'Phoebus and Pan'.

## Personnel Is Diverse

The personnel of the festival as in former years, is basically a local group ranging in age from sixteen to sixty. Chorus and orchestra are recruited from such a diversity of residents as a chauffeur, a waitress, a member of the chamber of commerce, a painter, a contractor, an actress, a butcher, and of course, leading musicians and teachers. An im-



Four Soloists at the Carnival Festival Were (Left to Right) Russell Horton, Tenor; Alice Mock, Soprano; Ruth Terry Koechig, Contralto, and Sten Englund, Bass

portant segment is an increasingly large number of high school and junior college music majors who plan their summer vacations so that they may have the experience of participating in the festival.

To these are added professional instrumentalists and singers from San Francisco and Los Angeles, many of whom donate their services in exchange for the two weeks' vacation they are thus able to have in Carmel. There is a growing waiting list for these key positions.

Soloists this year were Luigi Silva, 'cellist, who made an extraordinary impression at this, one of his first professional appearances in the United States. Alice Ehlers, harpsichordist; Russell Horton, tenor; Doris Ballard, violinist; Reah Sadowski, pianist; Ruth



Dene Denny and Hazel Watrous (Above) Founders and Production Managers of the Festival

At the Right Are Alma Lowry Williams, Lecturer, and Gastone Usigli, Conductor



Terry Koechig, contralto; Sten Englund, bass; Alice Mock, soprano; Helen Mead Little, flutist; Sibyl Bayles, soprano; Margaret Downey, soprano; Eunice Wennermark, violinist; Dr. Frank W. Asper organist; Noel Sullivan, bass; Cecil E. Tozier, oboist; Hugo Raimondi, clarinetist; William Erlendson, pianist; Frolence Blest, violinist; Lee Gilmore, bass; Ralph Lindsey, pianist; Marco Sorisio, tenor; William Erlendson, pianist; William Goss, tenor; John Burr, bass, and Phyllis Moffet, soprano.

Special lecturers were Alfred V. Frankenstein, music editor of the San Francisco Chronicle, who spoke on the B Minor Mass, and Alma Lowry Williams, who played in the orchestra was Michael Mann, son of Thomas Mann.

As in any series of programs with so many collaborators, there were ups and downs of quality in the performances, but underneath lay the solid achievement of orchestra and chorus, sensitive yet spirited under Mr. Usigli's baton, and a splendid base for future achievement.

That the festival will go on indefinitely seems assured, and that Mr. Usigli will continue to work with Miss Denny and Miss Watrous seems equally certain. They plan to present the B Minor Mass each year in the lovely old Mission San Carlos Borromeo, and to continue the custom of setting aside one program for other composers—probably Mozart next season. The festival will not seek to change its amateur status, though a slightly larger subsidy than its present microscopic one would not be refused. Audiences this year were larger than ever before and helped achieve the miracle of "breaking even".

## Noted Soloists at Hollywood Bowl

(Continued from page 4)

almost 23,000 persons—stormed the Bowl on July 23 to hear Paul Robeson. "Standing Room Only" sign was out at eight o'clock, and hundreds could not gain admittance until the program was about half finished. David Broekman was at the orchestral helm and stepped out of his usual category to reveal that he is learned in Bach and Respighi as well as in the modern school. Robeson, assisted by the members of the Hall Johnson Choir, was heard in the first Western presentation of Earl Robinson's 'Ballad for Americans'. Those who had not heard it were unprepared for its pungent style, spoken phrases and disjointed text. However, its virility and sincerity intrigued the imagination, despite the fact that the Bowl is too large for its adequate presentation. Robeson's best work was done in several Negro Spirituals and in 'Old Man River' from Jerome Kern's 'Show Boat'. The orchestra was also heard in William Grant Still's 'Afro-American' Symphony, its first complete presentation here. Parts of the work are extremely interesting, but these are often separated by barren interludes. The Bach work was the Toccata and Fugue in D Minor, transcribed by Lucien Cailliet, now professor at the University of California, and the Respighi work was the 'Pines of Rome'.

Bartlett and Robertson, duo-pianists, with Albert Coates conducting, were heard on July 25. The niceties of the pianists' art were largely lost in the expanses of the Bowl, but there was genuine enthusiasm for their playing of shorter pieces

by Arensky, Granados and Lecuona. Liszt's Concerto 'Pathétique' was also played. The orchestral portion was arranged by Lee Pattison. Mr. Coates was at his best and gave a stunning performance of the Introduction and Allegro by Elgar, and also a fine interpretation of Franck's D Minor Symphony. The first and last movements were particularly well done. The orchestra sounded extremely well.

An enthusiastic greeting was given Bruno Walter when he appeared in the first of four performances on Friday night. Following the National Anthem his readings of the Overture to Weber's 'Oberon', and the Mozart Symphony in E Flat (K. 543) were clear-cut and masterly in style. The 'Funeral March' from 'Götterdämmerung' and the Prelude to 'Lohengrin' followed and were magnificently played. Brahms's First Symphony brought a storm of applause from one of the greatest audiences ever assembled in the Bowl to hear an all-symphony program. It was performed with profound musical and spiritual insight, and worked a magical effect on the listeners. HAL D. CRAIN

## Bergh Works Played in Los Angeles

LOS ANGELES, Aug. 10.—Arthur Bergh presented a program of his own compositions at the Women's Athletic Club on July 17. He had the assistance of Lawrence Sommers, violinist; Richard Bradley, tenor; Bonnie Emery, soprano; Henrietta Pelta, pianist; Paul Keast, baritone, and William Farnum, reader. The works revealed talent in

diversified styles, and were cordially received by a large audience. H. D. C.

## Sinsheimer Quartet Gives Benefits

LOS ANGELES, Aug. 10.—The Sinsheimer String Quartet, composed of Bernard Sinsheimer, Alter Skolovsky, Ben Koodlach and Albert Rosenthal, was heard recently in a series of three concerts for the benefit of the American Red Cross. They were given at Cummock Junior College, Wysteria Vine Gardens in Sierra Madre, and at the home of Mrs. Louis Conrad.

H. D. C.

## Bornschein Wins Hymn Contest

MILWAUKEE, Aug. 10.—Franz Bornschein, composer and conductor of Baltimore, Md., has been informed by the Milwaukee Midsummer Festival Commission that he is the winner in the Wisconsin Hymn Contest. The prize work, 'To Thee, Wisconsin', is a dignified choral setting of stirring verses.

## Frank Pittman Weds Helen Lewis

BEVERLY HILLS, CALIF., Aug. 3.—Helen Germaine Lewis, daughter of Earle R. Lewis, assistant general manager of the Metropolitan Opera, was married on Aug. 1 to Frank Alexander Pittman, of Greensboro, N. C. For the past two years, Mrs. Pittman has been with the publicity department of Columbia Concerts Corporation in New York. Mr. Pittman is with the Hollywood Division of NBC.





James Melton



Susanne Fisher



Robert Weede



Rose Bampton



Marjorie Hess



Vivian Della Chiesa



Jan Pearce



Carolina Segrera



Carlo Morelli

## CINCINNATI SUMMER OPERA ATTAINS MID-SEASON PEAK

**Works of Italian and French Repertoire Given in Second, Third and Fourth Weeks of Series—Wilfred Pelletier and Fausto Cleva Conduct**

By VALERIA ADLER

CINCINNATI, Aug. 2.

THE second week of the grand opera season at the Zoo was notable for the continued excellence of the performances, but more particularly for the appearance of Giovanni Martinelli and Bruna Castagna singing the title roles of 'Samson and Delilah' in Saint-Saëns's opera. The first of the two scheduled performances of this work was given on July 9. Unfortunately, illness prevented Miss Castagna from singing on July 12, and Verdi's 'Aida' with Rose Bampton in the title role was substituted. Seldom is the contralto voice given the opportunity to display its beauty and versatility as in the part of Delilah, and Miss Castagna met the requirements and exceeded the expectations of her listeners. Hers is a voice of rare quality and she left nothing to be desired in her portrayal of the role.

Mr. Martinelli quickly overcame the tenseness that was noticeable when he first started to sing, and proved to be a completely satisfying companion, both vocally and histrionically, to Miss Castagna. Their voices blended exquisitely, and Martinelli's singing displayed finish and polish. Joseph Royer was exceptionally fine in the role of the High Priest of Dagon, Lorenzo Alvari did much with the short appearance of Abimelech, Nicola Moscona was excellent as the Hebrew, while Lodovico Oliviero, Wilfred Engelman and Luigi De Cesare completed the excellent supporting cast. Black Scott arranged an interesting ballet. And molding the many parts into one superb unit was Wilfred Pelletier, whose control over the orchestra and singers made for a most gratifying performance.

### Weede Scores Success

The opera for July 7 and 11 was Verdi's 'Rigoletto'. Robert Weede scored a real success in the performance of the leading role, displaying his superb voice to advantage throughout the evening. Joseph Bentonelli sang the role of the Duke, but unfortunately was not in the best of voice. However, he filled the part after a heavy week preceding his appearance, taking the place of Jan Pearce, who was not available for Sunday evening. Mr. Pearce sang at the Thursday evening performance.

Lucille Meusel was a most satisfactory Gilda. Her voice had a beautiful quality and she used it expertly. Helen Beatty filled the role of Maddalena competently, and Mr. Moscona was a most



Bruna Castagna



Giovanni Martinelli

excellent villain in the role of Sparafucile. Supporting these singers to round out an excellent cast were Mildred Ippolito, as the Countess and also as Giovanna, Mr. Alvari as Monterone, Mr. Oliviero as Borsa, Mr. Engelman as Maurullo, Gerald Eggleston as the Count of Ceprano and Josephine Imbus as a Page. Again Mr. Scott arranged a ballet of nice proportions. Fausto Cleva conducted and his was an excellent blending of instrumental and vocal tones.

For the third work of the week, on July 10 and 13, the opera forces presented a singer completely new to this vicinity, Carolina Segrera, in Puccini's 'Tosca'. Miss Segrera's voice has a nice quality with sufficient volume in the upper register. A slight tendency to muffle the tones in the middle register marred the performance the writer witnessed. Miss Segrera made a lovely appearance and her dramatics left nothing to be desired.

Amand Tokatyan as Cavaradossi scored a genuine success in drawing the utmost pathos from the part, which is so ideally suited to his voice. The role of Scarpia was handled with great ease by Angelo Politto. Heading the supporting cast were Mr. Alvari as Angelotti and Mr. Malatesta as the Sacristan. Others included Mr. Oliviero, Mr. Engelman and Miss Ippolito. Mr. Cleva conducted with his customary verve.

### New Singers Heard

'Carmen', with Mme. Castagna in the title role, was the opening work for the third week. She was a completely devastating Carmen and her performance was a notable event of the series. She revealed wonderful control over her voice. Mr. Weede's fine voice was nicely placed in the grateful role of Escamillo, and he was greeted with enthusiasm. Raoul Jobin, a new voice in these parts, scored an evident success in the part of Don José by displaying a splendid tenor voice competently used. The role of Micaela was also interpreted by a locally new singer, Vivian Della Chiesa, whose lovely voice brought more attention to the part than is usual. Miss Ippolito and Helen Nugent sang Frasquita and Mercedes,

while Mr. Alvari adequately portrayed the role of Zuniga. The chorus did some very fine work and this was true also of the orchestra and the ballet. Mr. Cleva conducted.

These coupling of two favorite singers in the roles of Mimi and Rodolfo in Puccini's 'La Bohème' indicated a gratifying performance. This was the case when Rose Tentoni and Mr. Tokatyan appeared as these tragic lovers on July 16 and 19. As Rodolfo's companions, Mr. Royer as Marcello, Mr. Moscona as Colline, and Mr. Engelman as Schaunard, were completely satisfactory. Marjorie Hess gave a minx-like interpretation of Musetta as her debut, while the comedy was shared by Mr. Malatesta and Mr. Oliviero as the lover of Musetta and the landlord, respectively. The orchestra played well under Mr. Pelletier.

Two famous names were combined to make the third opera of the week an outstanding event. Rose Bampton and Giovanni Martinelli in Verdi's 'Otello', displayed their fine and expert technique in one of the most dramatic operatic performances of the season. Miss Bampton's exquisite voice was never lovelier than when she sang the prayer in the last act. Carlo Morelli achieved a distinct success in his portrayal of the role of Iago. His voice was perfectly attuned to the part and his delineation of the role was one of villainy and brutality. He was completely at ease and his singing of the 'Credo' in the second act was superb. Supporting these excellent singers was a cast of fine proportions, including Miss Beatty as Emilia, Mr. Moscona as Lodovico, Giuseppe Cavadore as Cassio, Mr. Oliviero as Rodrigo, Mr. Engelman as Montano and a Herald. Mr. Cleva and the orchestra conducted and played brilliantly.

### 'Trovatore' Welcomed

The trio of superb voices, Bampton, Martinelli and Morelli, were again cast together for Verdi's 'Trovatore' on July 23 and 26. Miss Bampton was excellently cast in the role of Leonora, with her beautiful voice heard to full advantage throughout the opera. Mr. Martinelli also offered a performance of superior caliber, singing the role of Manrico in his usual finished manner. Both Miss Bampton and Martinelli were acclaimed for their excellent singing of the many exquisite arias in this work, and the blending of their voices in the 'Miserere' was particularly enjoyable. Mr. Morelli is an actor as well as a superb singer, and his characterizations are things of beauty.

The role of Azucena was adequately filled by Elsa Zebranska. An excellent supporting cast included Mr. Moscona, Mr. Cavadore, Miss Ippolito and Fausto Bozzo. The choruses were given full advantage and they were equal to the demands made upon them. The orchestra, too, displayed its worth under Mr. Cleva.

### Fisher and Melton Sing

A cast of superior talents, headed by James Melton and Susanne Fisher in the roles of Chevalier des Grieux and Manon, presented Massenet's opera, 'Manon', on July 21 and 25. Miss Fisher made a most charming Manon, both as to voice and

looks. Her voice is mellowed and its quality is of the best. Mr. Melton, too, has developed his operatic personality greatly since his last appearance here, and he seemed more at ease, both vocally and physically. Both of these stars were beautifully attired for their respective roles. Mr. Royer was most convincing in the role of Lescault, and Mr. Alvari gave an exceptionally fine performance in the small part of the Count des Grieux. The supporting cast included Helen Nugent, Josephine Imbus, Miss Ippolito, Mr. Engelman, Mr. Cavadore, Luigi de Cesare, Mr. Bozzo, Henrietta La Croix and Lon Clark. Mr. Cleva blended the voices and instruments of the orchestra into a unit.

The other opera of the week presented the sterling talents of Mr. Melton for one performance on July 24, in the role of Alfredo in Verdi's 'Traviata'. Raoul Jobin sang the part on July 27. This work displayed again the exquisite voice of Miss Tentoni, who sang Violetta with her accustomed ease. Mr. Melton, Mr. Jobin and Miss Tentoni made the performance a success with their excellent singing. Mr. Weede was well cast as Germont, and once again the quality of his voice was displayed to full advantage. The role of the Doctor was sung by Mr. Alvari, Miss Ippolito sang the roles of Flora and Annina, Mr. Cavadore was heard as Gastone, Mr. Engelman sang Barone and Gerald Eggleston the Marquis. The orchestra gave a good account of itself under Mr. Cleva.

## ZOO OPERA BENEFIT

### Excerpts From Six Operas and Orchestral Works Performed

CINCINNATI, Aug. 4.—The Cincinnati Summer Opera Company gave a benefit performance at the Zoo on July 15, for the American Red Cross War Relief.

The program offered parts of four operas, Verdi's 'Aida', 'Forza del Destino', Puccini's 'Tosca', and Bizet's 'Carmen'. Individual soloists sang arias from two other operatic works and the orchestra played Sibelius's 'Finlandia' and a Scherzo by Luigi Dell'Orefice, the latter being present to receive the plaudits of the audience. Rose Bampton again displayed the gorgeous quality of her voice when she appeared with Nicola Moscona and Pompilio Malatesta in the second act from 'Forza del Destino'. Effective, too, was the singing of Mr. Moscona and Mr. Malatesta, as well as the chorus. Carlo Morelli offered three songs in nice fashion, while Rose Tentoni and Angelo Politto displayed their expertness in a scene each from 'Madama Butterfly' and 'Barber of Seville', respectively. Raoul Jobin and Carolina Segrera, new artists at the Zoo, were heard in 'Carmen' and 'Tosca', respectively. Outstanding in scenes from operas were Bruna Castagna, Giovanni Martinelli, Armand Tokatyan, and Miss Bampton. Wilfred Pelletier and Fausto Cleva shared honors in conducting. V. A.





## Dear Musical America:

We really are a cold-blooded lot, we Americans, when it comes to showing our enthusiasm over performances that we think actually are first rate. All we ever do is applaud with our palms and add a few shouts, whistles and stamps of the feet when we can persuade ourselves to "go all out"—as the cheer leaders of the British war effort say, by way of quoting Oliver Cromwell.

But when some of our neighbors "go all out", how they shame us in the matter of whooping things up! Take the Montevideans, for instance. We have the word of Chotzi—otherwise Samuel Chotzinoff of the New York Post—that even Toscanini was compelled to take notice of them when they started demonstrating over his performance of excerpts from the Wagner music dramas.

It would appear from Chotzi's account that by heroic resolve, clung to with superhuman tenacity, the Uruguayans did not interrupt once with applause the Toscanini performance of Debussy's 'La Mer', but when it came to Wagner—more particularly the 'Meistersinger' Prelude—"the musical fortitude of the public broke down and applause broke out" before the performance was finished.

Chotzi does not tell us how much that pleased the maestro, but he does say that "for fifteen minutes by actual count the audience shouted, screamed and stormed", until at last the exhausted Toscanini refused to appear again for a final bow. New Yorkers can appreciate what it means to an audience not to get that final bow. It used to happen every now and then at Toscanini concerts in Carnegie Hall. But what did our timid souls do about it? Nothing at all, except file glumly out of the hall with the crushed feeling that only those can understand who have hoped and lingered for a bow that never came.

But they do things differently in Montevideo. We have it on Chotzi's authority that the din did not subside and that, to the contrary, it took on a new and menacing note.

"Toscanini", shouted the mob, "or we will demolish the theatre".

The suspense must have been terrific. Just think what might have happened if the maestro had already taken a taxicab to his hotel, as happened in Manhattan when some of our more decorous demonstrations were still in progress.

But the theatre was not torn down. Again we have Chotzi's word that, to prevent the impending demolition, "the

maestro, after an interminable wait, came to the stage once more and the house literally went wild". Chotzi tells us also that the "Uruguayans now are accounted the most musical of South American audiences" and that "these concerts have been of inestimable cultural value". This seems obvious from his description. Still, if I had been present I might have figured that I had had a close call. Much as I regret the coldness of our audiences, I prefer not to be buried alive under the bricks and debris some night when a really enthusiastic audience at the Metropolitan rises up and demands abrogation of the "no encore rule" at a performance of 'Pelléas et Mélisande' or 'Parsifal' and, failing to get its heart's desire, pushes the building down!

\* \* \*

Should outdoor music be criticized? The question is one that bothers some of our reviewers—more, I suspect, than it does their employers. The late W. J. Henderson, I happen to know, took the position flatly that the Stadium sort of thing was no place for a critic and that about all a newspaper should do with outdoor concerts was to give them brief news reports.

In view of the many thousands of persons who attend these summer concerts—with nightly audiences far larger than those which assemble for winter events in our largest halls—this may seem like favoring the few at the expense of the many, especially since our outdoors audiences include great numbers of new converts to music who may derive more good from wisely critical reviews than the old stagers of the regular season audiences do.

But what troubles the reviewers, as I understand the situation, is their feeling that there really are no standards that can be depended upon in attempting to evaluate open air performances. Conditions are so variable and the actual sound of an orchestra, a solo violin, piano or voice so subject to distortion that ordinary criteria scarcely apply. Especially where amplification is used—the rule rather than the exception in these times—all sorts of things happen to the quality of an ensemble or a solo instrument or voice; balances are upset, accentuations lost or made to stand out disproportionately.

Then there are the distractions: airplanes roaring overhead, fire engines and ambulances shrieking in the vicinity, automobiles honking, steamships tooting, children shouting at their play. The conductor may come to feel that the *pp* over a pianissimo passage stands for play at your peril. The strings lose their lustre, the brass emerges in unexpected blurs, the woodwinds may seem to be wafted from quite some other town or planet. The same work played by the same orchestra under the same conductor may sound very different to the reviewer than it ever sounded in a concert hall. Or it may sound very different in different parts of the field or the stands, because of the amplification. Can he be certain that if he describes a performance as rough or insensitive, he isn't being misled by circumstances over which the conductor has no control? In his desire to be fair, he may write favorably about something he didn't really like one bit.

One of the reasons the newspaper men enjoy going to Tanglewood in the Berkshires is that there they do not have to worry about amplification—there is none—and the shed over players and audience results in a closer approximation of the standards which guide them in their ordinary winter reviews. It is easier for them to know what they

think. Consequently what they write is less a case of "praising with faint damns".

\* \* \*

Much the same perplexities apply to radio and this explains why we have so little real radio criticism. Vastly as broadcasting has been improved, both as to methods of transmission and quality of reception, performances still are

greater uniformity of hearing. Perhaps a new kind of criticism in which fine points of performance will be of less concern. Perhaps an increasing multitude of listeners who don't care a fig about criticism anyway. Or, as is pretty nearly the case already, an era in which every man is his own critic—to his own enormous satisfaction—and the vast annoyance of his neighbor.

## SCHERZANDO SKETCHES No. 87

By George Hager



"Ye Gods! My Silver Flutel!"

much more variable in effect than in a concert hall. So much still depends on the receiving apparatus. Jones with his cheap little set may not hear a symphony broadcast with anything like the richness of sound and clarity of detail that Gottrocks hears it with his very costly one. The elements still play a part, and in a city like New York static conditions affect sets in one part of town differently than they do in another. No individual can feel certain that he and his neighbor are getting the fine points of a performance in an identical way, though both may enjoy what they hear.

It is, of course, those fine points that are likely to determine what a critic writes; and he certainly is in a quandary if he gets one result on his own radio and walks across the hallway and gets another on his neighbor's.

There are differences, of course, as between the effect of an orchestra in one part of a concert hall and in another part. Even more particularly at the opera, occasions might arise when a critic would write differently if he were seated far back instead of near the stage. But these differences are relatively slight, generally speaking, and impose no such problems as listening with critical intent to either radio or open-air performances. And since criticism in these days, so far as performances is concerned, is often a matter of pretty fine distinctions—distinctions which many radio fans are frank to say they cannot draw between one orchestra and another, or between different conductors leading the same orchestra—the critic may find himself out on a limb, so to speak, in attempting to bestow other than the most obvious praise or blame. What will come of it? Perhaps such improvements as will bring a far

If you must have them, here are some really cheerful suggestions for your mid-summer quiz:

- Q. What great composer went deaf?  
A. Beethoven.
- Q. Name three who went blind.  
A. Bach, Handel and Delius.
- Q. Name three who went insane.  
A. Schumann, Smetana and Wolf.
- Q. One who was killed in a bicycle accident.  
A. Chausson.
- Q. One drowned in a submarine attack.  
A. Granados.
- Q. Several who, in their own estimation, are neglected geniuses.  
A. (No more than 3,000 names to be written here.)

\* \* \*

One of my imps who does get around, kept this story for about a year, though how he managed to, I don't know. It seems that one of the sopranos at the Metropolitan, noted for being what is known as a "classy dresser", went down to a steamer to see a friend off, early one morning. She was greeted by reporters and photographers galore and on entering the saloon in search of her friend, came upon one of her colleagues not so carefully groomed, hair straggly, etc. They greeted one with affection after the manner of their kind, but Prima Donna No. 1 didn't stay long. Once in a taxi on the dock, she told the chauffeur to drive to the nearest Five-and-Ten, and buying a package of hairpins, put five into an envelope, scribbling on a piece of paper: "If your husband can't afford them, I'm glad to supply the lack, yours affectionately . . ." and then signed her name in full. I should like to paraphrase the Good Book and say: "Behold how these prima donnas love one another", agrees your

*Mephisto*



# OPERATIC WORKS ENLIVEN ROBIN HOOD DELL SEASON

**Vocal and Instrumental Soloists Draw Large Audiences to Summer Series in Philadelphia Despite Bad Weather—Record Crowd Hears Marian Anderson**

By WILLIAM E. SMITH

PHILADELPHIA, Aug. 6.

**R**OBIN HOOD DELL performances for the period covered in this review—July 8 to Aug. 5—began with presentations of Verdi's 'Aida' under Alexander Smallens on July 8 and 9. An excellent production found favor with good-sized audiences both evenings. Rosa Tentoni was heard in the title role and proved highly pleasing both vocally and dramatically, and Enid Szantho as Amneris contributed agreeably in voice and action. Arthur Carron as Rhadames, realized a well-developed interpretation; Leonard Warren as Amonasro, fulfilled his assignment in convincing fashion; and Harold Kravitt, as Ramfis, brought fine vocal resources and stage presence to his part. Rounding out the cast were: Abrasha Robovksy, the King; Pierino Salvucci, a Messenger; and Lys Bert, a Priestess. The chorus and the Mary Binney Montgomery Ballet were commendable.

A concert on July 10 was led capably by Alexander Hilsberg, the main item being Rimsky-Korsakoff's 'Scheherazade' and the surrounding bill comprising Borodin's 'On the Steppes of Central Asia'; the overture to Wagner's 'The Flying Dutchman'; the Scherzo from Mendelssohn's 'Midsummer Night's Dream' music, and Tchaikovsky's 'Capriccio Italien'.

July 11 introduced Izler Solomon as conductor and Alec Templeton, pianist, as soloist. A huge audience taxed the capacities of the Dell for the occasion and thousands were turned away. Mr. Templeton disclosed admirable qualifications in the solo part of Beethoven's 'Emperor' Concerto, with the benefit of a well-integrated accompaniment by Mr. Solomon and the orchestra. He was also heard in a series of "improvisations" on a theme in the styles of Mozart and Gershwin, and amused the audience with several of his musical satires and "portraits". Aside from the opportunities provided by the accompaniment in the concerto, Mr. Solomon had little chance to demonstrate his abilities—a downpour terminating the Brahms Fourth Symphony after two movements had been given.

## Bolet Plays Schumann

Mr. Hilsberg conducted again on July 13, with the outstanding feature of a fine concert, a brilliant exposition of the solo part in Schumann's A Minor Piano Concerto by

Alexander Hilsberg



José Iturbi



Izler Solomon



Sylvan Levin

Jorge Bolet. Mr. Hilsberg and the orchestra collaborated with a gratifying accompaniment and provided meritorious readings of Berlioz's 'Carnival Romain' Overture; Strauss's 'Don Juan'; Liadoff's 'Russian Folk Songs' and Tchaikovsky's 'Romeo and Juliet' and 'Marche Slave'.

An exceptionally noteworthy all-Sibelius program afforded great pleasure on July 15, Tauno Hannikainen, Finnish conductor, leading the concert and impressing by the sterling qualities of his style and musicianship. The program included 'Finlandia'; 'Spring Song', the Intermezzo and Alla Marcia from the 'Karelia' Suite; 'Valse Trieste'; 'Lemmikainen's Homeward Journey', and the Symphony in E Minor, No. 1. Mr. Hannikainen's interpretations and the orchestra's response to his leadership served the music of the Finnish master well and prolonged applause indicated that the conductor, making his Philadelphia debut, had scored emphatically.

Sylvan Levin, musical director and conductor of the Philadelphia Opera Company, appeared on July 16. Fray and Braggiotti, duo-pianists, contributed to the interest of the program, with Braggiotti's 'Spanish Rhapsody' and a new arrangement of Gershwin's 'Rhapsody in Blue' (both with orchestra) and a group of works for two pianos without accompaniment. The surrounding numbers were the overture to Wolf-Ferrari's 'Secret of Suzanne' and Dvorak's 'New World' Symphony.

The largest audience in the history of these concerts, nearly 12,000 in the con-

finer of the Dell with thousands on the outskirts, fervently welcomed Philadelphia's own Marian Anderson on July 18, the Negro contralto gracing the program as soloist with Efrem Kurtz as conductor. The richness and scope of Miss Anderson's voice were demonstrated in 'Ombra mai fu' from Handel's 'Xerxes'; 'O mio Fernando' from Donizetti's 'La Favorita' and a group of 'Spirituals', all with orchestral accompaniment. Encores included Schubert's 'Ave Maria' with Joseph Levine at the piano. The orchestral fare, well set forth by Mr. Kurtz and his associates, comprised Brahms's Symphony in E Minor, Bach's organ chorale-prelude, 'We All Believe in One God', in transcription by Herman Boesenroth; the Scherzo from a 'Symphony Brevis' by John J. Becker; Auber's 'Masaniello' Overture, and the 'Rakoczy' March by Berlioz.

Mr. Kurtz reappeared on July 19, leading an all-Russian program. Tchaikovsky was represented by his E Minor Symphony, No. 5, and the Variations on a Rococo Theme, for cello and orchestra, Edmund Kurtz in the exacting solo part, showing substantial attainments in technique and tone-production.

## Sylvan Levin Returns

Mr. Levin returned to the platform for a concert of July 20, offering Franck's D Minor Symphony, Rossini's 'William Tell' Overture; Grieg's 'Peer Gynt' Suite No. 1, and Liszt's 'Les Preludes'. Threatening weather and rain interfered seriously with the Dell schedule the following week, there being no concert until July 26, when a Wagner program engaged Edwin McArthur as conductor and Kirsten Flagstad as soloist. Unfavorable weather and the possibility of another storm kept the attendance under 3,000, although the evening before (when the concert was cancelled at the last moment because of rain) several thousands had gathered at the Dell gates previous to the regular opening time. Mme. Flagstad was enthusiastically hailed, her vocal and dramatic art being revealed with telling effect in 'Elsa's Dream' from 'Lohengrin'; 'Dich teure Halle' from 'Tannhäuser'; the 'Love-Death' from 'Tristan and Isolde' and the 'Immolation Scene' from 'Götterdämmerung'. The orchestral items included the overtures to 'Tannhäuser' and 'The Flying Dutchman'; the 'Good Friday Spell' from 'Parsifal'; and 'The Ride of the Valkyries' from 'Die Walküre'.

After three postponements, Puccini's

**Smallens, Hilsberg, Steinberg, Solomon, Hannikainen, Levin, Kurtz, McArthur, Daltrey and Iturbi Share Podium—Series Shortened by One Week**

'Madama Butterfly' was finally given on July 27, Mr. Smallens conducting. The performance afforded much to admire and praise, Hilda Burke scoring a special success in the title role, vocally and histrionically. Armand Tokatyan was very well cast as Lieutenant Pinkerton, and others in the well-balanced group included Georgia Standing, Suzuki; Julius Huehn, Sharpless; Charles Haywood, Goro; Abrasha Robovksy, the Bonze and Yamadoro; Lys Bert, Kate Pinkerton, and Benjamin Grobani, the Commissario.

On July 28, with Mr. Levin directing, the Dell Orchestra was heard in Sibelius's D Major Symphony, No. 2; Franck's 'Psyche'; Balakireff's 'Islamey' in Casella's arrangement, and works by Wagner, Humperdinck, Herbert, and Massenet.

## G. and S. Works Attract

July 29 and 31 (there being more rain on the 30th) brought performances by the Daltrey Gilbert and Sullivan Opera Company, with Joseph Daltrey conducting. On July 29 a zestful and excellently integrated production of 'The Mikado' delighted a large audience. The cast included Miriam Bentley, Dean Gehring, Mary Merrill, Catherine Judah, Charles Latterner, Frank Kierman, Jr., Frank Stone, Walter Tibbetts, and John Humanson. 'Trial by Jury' and 'H. M. S. Pinafore' entertained on July 31, the casts, in addition to some of the singers already listed, including Derna DePamphilis, Joseph Sheppard, Leonard Stocker, Ernest Eames, Leighton Phillips, Merrill Cook, and Ann Dawson. The youth and spirit of the company were contributing factors in the success of the two evenings.

## Robeson Is Soloist

Hans Wilhelm Steinberg as conductor and Paul Robeson as soloist drew nearly 7000 to the Dell on Aug. 1. Mr. Steinberg's sound musicianship was exemplified by satisfying readings of Haydn's Symphony in E Flat, No. 103, and Strauss's 'Till Eulenspiegel'. Mr. Robeson's contribution was a recital in "miniature"; he sang to piano accompaniments played by Lawrence Brown, who also collaborated vocally in several Spirituals. The noted Negro baritone gave the service of his rich vocalism to expressive interpretations of several Spirituals, and, among other items, Mussorgsky's 'The Orphan' and 'Kaddish' arranged by Engel.

José Iturbi made his bow as conductor on Aug. 2 and was tendered a warm greeting which attested to the esteem in which he is held here. The occasion also presented Alvin Rudnitsky, gifted young Philadelphia violinist, as soloist. His vehicle was Mendelssohn's perennially appealing E Minor Concerto; applause bringing a Paganini Caprice as an encore with Waldemar Liachowsky at the piano. Mr. Iturbi conducted a tasteful accompaniment for the concerto and pleasing performances of Liszt's 'Les Preludes'; the Overture to Schubert's 'Rosamunde'; Bizet's 'L'Arlesienne' Suite, No. 1; and Rimsky-Korsakoff's 'Capriccio Espagnole'.

A return engagement was fulfilled by Izler Solomon on Aug. 3, the program affording scope for him to demonstrate conductorial talents of more than ordinary qualities.

An interesting list brought the Overture to Gluck's 'Iphigenia in Aulis'; Smetana's 'The Moldau'; Mendelssohn's 'Italian' Symphony; Enesco's 'Rumanian' Rhapsody, No. 1; two dances from Smetana's 'The Bartered Bride'; and Harl McDonald's 'Three Poems on Aramaic Themes'.

(Continued on page 32)



Julius Huehn



Enid Szantho



Rosa Tentoni



Jorge Bolet



Leonard Warren



Hilda Burke



Arthur Carron



# Eminent Artists Draw Crowds to N.Y. Stadium

**'Carmen' Sung Twice, with Pauly and Tokatyan as Principals—Anderson, Hofmann, Casadesus and Lhevinne Attract Large Throngs—Programs of Works by North and South American Composers Given—Parade of Conductors Continues**

EMINENT singers and instrumentalists, two performances of 'Carmen', the only opera planned for the Stadium this season; appearances of the Ballet Theatre in novelties, programs of works by composers native to North and South America, and a continuing parade of conductors, added to the attractiveness of concerts at the Lewisohn Stadium from July 9 through Aug. 6. As an extra curricular event, Leopold Stokowski conducted the All-American Youth Orchestra in two concerts reviewed elsewhere in this issue, one in the Stadium, the other in the Great Hall of City College, on July 25 and 26.

Edwin McArthur devoted his second program, on June 9, largely to American music with briefer works by Liszt, Thomas and Debussy concluding the evening. The Overture 'Bret Harte' by Philip James, Charles Wakefield Cadman's 'American Suite' for strings, Henry F. Gilbert's Prelude to 'Riders to the Sea', Synge's famous play, and Deems Taylor's Fantasy, 'Circus Days', were played. The last-named possesses color and humor, revealing throughout its interestingly scored pages, much wit. The other three works were new to the Stadium series. The 'Bret Harte' Overture has vigor and directness of writing and the Gilbert Prelude is romantic in temper, with much of expressive force. The Cadman Suite, simple in character and based largely upon folk tunes, is rewardingly melodic. Mr. McArthur conducted with spirit and revealed an ample understanding of the native scores.

On the following evening he again favored American composers, making his third and last appearance of the season, and bringing to the attention of an audience cordial to the music of its contemporaries, Vittorio Giannini's Opera Ballet, Loeffler's 'Poem', Emerson Whithorne's 'Sierra Morena', two movements of Cadman's Suite, repeated from the previous evening, by request, and Barber's Adagio for strings. The Tchaikovsky E Minor Symphony brought the evening to a close. No concerts were given on July 11 and 12 because of rain.

## 22,000 Attend Gershwin Program

Twenty-two thousand listeners crammed Lewisohn Stadium to hear the annual all-Gershwin program conducted by Alexander Smallens on July 13, and with Oscar Levant as soloist in the late composer's piano concerto and 'Rhapsody in Blue'. Ann Brown, soprano, together with Todd Duncan, baritone, and the Eva Jessye Choir, appeared in excerpts from 'Porgy and Bess'. The program also included 'An American in Paris', three preludes for piano, orchestrated by Lewis Raymond, and the 'Cuban' Overture.

Mr. Levant interpreted the Concerto with imagination and great technical skill; his playing can only evoke superlatives, for it was pianism of the finest kind. The excerpts from the Negro folk opera were delightfully well sung by Miss Brown and Mr. Duncan and the choir was also happily in the vein. The other works, particularly the three preludes and 'Cuban' Overture, were less rewarding. But the audience was a Gershwin audience and loudly enthusiastic for the work of the soloists, orchestra and conductor.

Continuing the succession of conductors



Josef Hofmann Playing Beethoven's 'Emperor' Concerto Under the Baton of Hans Steinberg



Marian Anderson and Efram Kurtz, Conductor, Study a Score at the Stadium



Teresa Sterne, Twelve-Year-Old Pianist, with Alexander Smallens, Conductor



Robert Casadesus



Frieder Weissmann



Hans Wilhelm Steinberg

Photos (except that of Mr. Weissmann) by LARRY GORDON, Staff Photographer

on July 14, Frieder Weissmann made his first appearance of the summer, offering a well-chosen program of South American and Spanish music. There were excellent soloists in the persons of Elsie Houston, Brazilian soprano, and Julio Martinez Oyangoren, guitarist from Uruguay. First heard in two dances by Granados, arranged for guitar and ensemble, the artist later added two encores for his instrument alone. In all he revealed musicianship of a high and sensitive order. Miss Houston was heard in five songs by Villa-Lobos to which she brought a voice of pure quality and a wealth of color and nuance. The orchestral portion of the program was devoted to Albeniz's three pieces from 'Iberia', orchestrated by Arbos, and dances from Falla's 'The Three Corners Hat'; three ingratiating Argentinian dances by Fernandez, called 'Batuque', a movement from the suite 'De Mi Tierra', No. 2, by Floro Ugarte, impresario of the Colon Opera in Buenos Aires. Mr. Weissmann and the soloists, as well as the novel music, were hailed with enthusiasm.

## Teresa Sterne Welcomed

The feature of special interest at the concert on July 17 was the appearance of the twelve-year-old pianist Teresa Sterne, a stockily built young Brooklyn girl who made her debut at Madison Square Garden last November with the NBC Symphony under Frank Black.

The young pianist essayed the Tchaikovsky

sky Concerto in B Flat Minor and revealed a surprising degree of poise in tackling the formidable difficulties of that work. That she possesses a piano talent of a quite unusual order was amply demonstrated by her response to the music, the technical fluency at her command and the sense of color and proportion that marked her playing of the first movement especially. The last movement demands a more barbaric fury than could reasonably be expected of one of her tender years, but her treatment of the slow movement was notable for sensitivity of approach and nicely gauged nuances. The audience recalled her with rousing applause at the end and she responded with Chopin's Nocturne in E Flat, her playing of which, however, was marred by a too aggressive left hand and insufficient poetic effect.

Mr. Smallens, the conductor of the evening, and the orchestra opened the program with the 'Roman Carnival' Overture by Berlioz and closed it with a well-proportioned performance of the Third Symphony by Brahms.

An all-Beethoven program, with Ania Dorfmann, Russian pianist, playing the C Major Concerto, No. 1, under Mr. Weissmann, attracted 8,000 on July 18. The 'Leonore' Overture No. 3 and the Seventh Symphony completed the list. Miss Dorfmann's performance was masterful; she held the work within a restrained frame, yet invested it with a wealth of nuance and color. Her playing had vitality as well as

delicacy and her polished performance wrought an ovation, in response to which she played an encore, Chopin's 'Ecoissaise' in D. Mr. Weissmann and the orchestra gave superb support throughout the Concerto and satisfactory interpretations of the overture and symphony.

A Suite, 'The Streets of Florence', by Horace Johnson, director of the New York City WPA Music Project, was introduced by Mr. Weissmann at his third and final concert on July 19. It was performed for the first time in America upon this occasion. The work, written in 1930, is in three divisions, entitled 'Piazza Santo Spirito', 'Erta Carmina' and 'Borgo San Jacopo'. The Suite, impressionist in character is, though unpretentious, engagingly melodic. It was very well received and the composer acknowledged the applause. The remainder of the program was given over to Sibelius's Second Symphony and works by Mozart and Schubert.

## Marian Anderson Sings

Marian Anderson appeared under the baton of Efram Kurtz on July 20, drawing an enormous crowd of 23,000. She sang three Negro Spirituals, arias, Hummel's 'Hallelujah' and Gounod's 'Ave Maria', the last to piano accompaniment. Her many admirers, who began to pour into the Stadium as soon as the gates were opened at 6:15, received her singing tumultuously. Mr. Kurtz, who began his Stadium engagement with this concert, offered Auber's 'Masaniello' Overture, the Tchaikovsky Fifth Symphony, and works by Becker, Bach-Boessensroth and Berlioz.

(Continued on page 30)



# OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



TIBBETT



MENUHIN



MARTINI



FRANTZ



JEPSON



HAMPTON



ANTOINE



GORIN



WELTON



SEGURA



MAYNOR

MANAGEMENT

Evans & Salter

113 WEST 57th ST., N. Y.  
Divided Chicago Concert Orchestra  
at Columbia Broadcasting System

## New Youth Orchestra and Conductor Heard at Eighth Annual New Hampshire Festival

**Bjornar Bergethon Organizes Symphony of 104 to Play at Little Boar's Head — Jean Tennyson and Glenn Darwin Appear as Soloists**

**LITTLE BOAR'S HEAD, N. H., Aug. 1.** YOUTH took the stage at the eighth annual New Hampshire Seacoast Music Festival held on the opera field of the Arthur L. Hobson estate on July 27-28. A youthful conductor, the New Hampshire Youth Orchestra, two young Americans of obvious talent as soloists, and young people as capable assistants to the executive board and advisory committee gave the festival an impulse which especially delighted those who are convinced that the youth of today possesses sterling, latent qualities.

For the sake of the record, it should be recalled that the New Hampshire Seacoast Festival has always been dedicated to youth. An ideal, visualized in 1933 by Fabien Sevitzy, now conductor of the Indianapolis Symphony, and brought to reality by Mrs. Arthur L. Hobson as founder and sponsor of the festival, has resulted in some remarkable programs during the years since the association was incorporated "To promote, cultivate, foster, encourage and stimulate musical entertainment and festivals of every nature, kind and description, with especial emphasis on providing facilities and opportunities for young musicians. . . ."

Since Mr. Sevitzy could no longer continue in the capacity of musical director, it became necessary this year to effect a re-organization of musical forces, and during the mid-winter Mrs. Hobson herself had a vision which has been realized with a success beyond anticipation. Enlisting the sympathy of Bjornar Bergethon, young Norwegian-American musician recently come to the University of New Hampshire, Mrs. Hobson gave him *carte blanche* and on Sunday laughingly told me that "Even I, who never took orders before have taken orders from that young man!"

### Selective Auditions Held

Mr. Bergethon has organized a youth orchestra of 104 young musicians through selective auditions throughout New England. New Hampshire, Maine, Massachusetts and Connecticut have each contributed players whose average age is eighteen years. In a fine spirit of co-operation, the university at Durham offered its complete plant for the housing of this new orchestra during the days of intensive rehearsing prior to the festival. All expenses of board, room, music and transportation between the university and the opera field have been paid by the Festival Association. The really unique feature of this festival lies in the fact that it is neither a school nor a music camp.

On July 27 the orchestral items comprised the Mendelssohn 'Italian' Symphony, an excerpt from Rimsky-Korsakoff's 'Scheherazade', the Second Movement of Howard Hanson's Third Symphony, 'Saturday Night', by Robert L. Sanders, and 'Finlandia', by Sibelius. Glenn Darwin baritone, was heard in Verdi's 'Il lacerato Spirito' from 'Simon Boccanegra', 'Quand la flamme de l'amour' from Bizet's 'La Jolie Fille de Perth', Bury's 'There Is a Lady', Tchaikovsky's 'Pilgrim Song' and



Bachrach  
Bjornar Bergethon, Organizer and Permanent Conductor of the New Hampshire Youth Orchestra, Which Played Two Successful Programs at the Eighth Annual New Hampshire Seacoast Music Festival

'Stone-Cracker John', by Albert Coates.

On July 28 the orchestra played the Overture to 'Rienzi', by Wagner; the first movement of the Franck Symphony, MacDowell's 'Legend' from the 'Indian Suite', the Waltz from 'Sleeping Beauty', by Tchaikovsky, Grieg's 'Heartwounds' and Herbert's 'American Fantasie'. Jean Tennyson was the soprano soloist offering 'Pace, Pace, Mio Dio' from Verdi's 'Il Forza del Destino', 'Un Bel Di' from Puccini's 'Madam Butterfly', Cadman's 'At Dawning', 'Caro, caro el mio bambin', by Guarniero, and 'The Lord's Prayer', by Malotte.

### Orchestra Reveals Promise

It is remarkable that such programs could be projected with anything approaching unanimity, considering the briefness of preparation. Perfection of detail or great attention to nuance could not be expected, yet the orchestra showed promise and its very evident enthusiasm for the task at hand carried it over many a musical hazard. At present, the brass choir excels the woodwinds, although good orchestral timber was revealed in the solo oboe. In common with glee clubs and school orchestras, this group is also subject to yearly disintegration. Mr. Bergethon has anticipated this, and by choosing his players with rare discrimination, his units will possess a continuous succession of "key" performers.

Orchestra, the program of July 28 was the more satisfying. Strings were more deftly handled and tonal fusion more felicitous. The Wagner and Grieg works were notable examples of well controlled tone. Of the soloists, Mr. Darwin took honors. His voice is inherently fine and used with rare discretion. His diction is a model, and it was a pleasure to hear the arias so musically performed and to note the singer's restraint in his performance of 'Stone-Cracker John'.

Miss Tennyson sang at a disadvantage and for this reason it is better to reserve appraisal for a later appearance. When occasion demanded, Ruth Holbrook supplied piano accompaniments for both Miss Tennyson and Mr. Darwin.

Each program was heard by a huge

audience that applauded soloists, orchestra and conductor with equal enthusiasm. In retrospect, it was an auspicious debut of the New Hampshire Youth Orchestra and its young conductor. Plans, the nature of which may not at this writing be divulged, are now being made for a festival next year which shall surpass any yet attempted by the New Hampshire Seacoast Music Festival Association, according to its president, Phillip N. Hobson, son of the honored founder of the festival.

GRACE MAY STUTSMAN

## ESPLANADE SEASON CLOSES IN BOSTON

**Fiedler Leads Final Program Before Record Attendance of 35,000 on the Charles**

BOSTON, Aug. 1.—The more serious programs of summer music in Boston closed with the final Esplanade Concert conducted by Arthur Fiedler on July 25. A record attendance of 35,000 assembled for this program, which comprised works by Bizet, Thomas, Grainger, Tchaikovsky, Rimsky-Korsakoff, Wagner, Valerius and Victor Herbert.

Now in possession of one of the finest permanent music shells in the world, Bostonians have this season found themselves in the embarrassing position of possessing insufficient funds to assure the support of the orchestra. These concerts are supported, technically speaking, by the voluntary contributions of those who gather nightly on the Charles River Esplanade for an evening of music by some seventy-five members of the Boston Symphony. It has seemingly been a case of "letting George do it" and George (the public) has fallen down on the job with systematic consistency.

### Deficit Eased

At the final concert, however, the audience came through handsomely, following an earnest plea from former Mayor John F. Fitzgerald, and while the deficit is not completely obliterated, the outlook is much more encouraging.

According to Lanning Humphrey in charge of publicity for the concerts, the attendance for the season reached a new high of 300,000, an increase of some 50,000 over last year. It is expected that with the beginning of the 1941 season, a better system of securing contributions may be established. It is stated emphatically that these concerts are to continue on the non-admission fee basis. Certainly this fine new Hatch Memorial Shell deserves the best that Bostonians can offer as support for this series of free concerts by a major symphony orchestra of superlative attainments.

GRACE MAY STUTSMAN

### Central Ohio Club to Present Three Orchestras

COLUMBUS, O., Aug. 10.—The Symphony Club of Central Ohio will present in Memorial Hall in Columbus three orchestral events during 1940-'41. On Oct. 28 the Philadelphia Orchestra will be conducted by Eugene Ormandy; on Nov. 29 the New York Philharmonic-Symphony will appear under John Barbirolli, and on March 6 the Rochester Philharmonic, José Iturbi, conductor, will play. Mr. Iturbi and Amparo Iturbi will also play a two-piano concerto with the orchestra.



# Operas and Concerts Liven Chautauqua's Music Season

**Stoessel, Ashman and Bimboni Lead 'Bartered Bride', 'Faust', and Works by Douglas Moore and Wolf-Ferrari—Metropolitan Opera Artists Heard—Symphony, Little Symphony and Choir Enlist Noted Soloists**

CHAUTAUQUA, Aug. 9.

THE Chautauqua music season of 1940, under the direction of Albert Stoessel, was inaugurated on July 13 with a performance by the Chautauqua Opera Association of Gilbert and Sullivan's 'The Gondoliers' with Joan Peebles and Warren Lee Terry as the Duke and Duchess of Plaza-Toro. Hugh Thompson was the Grand Inquisitor, Gertrude Gibson, Casilda, and Donald Dame and John McCrae had the parts of Marco and Guiseppe. Gregory Ashman conducted.

Muriel Dickson of the Metropolitan Opera sang the role of Marie in the performance of 'The Bartered Bride' during the second week of opera. Alberto Bimboni conducted. The third offering of the Opera Association was Wolf-Ferrari's 'The Inquisitive Women' with Albert Stoessel conducting. Gounod's 'Faust' was the presentation of the fourth week with Charles Kullman and Harriet Henders of the Metropolitan Opera in the leading roles. Gean Greenwall was the Mephistopheles and George Britton had the role of Valentin and Pauline Pierce was the Siebel. Mr. Ashman conducted.

## Moore Hears Opera

'The Devil and Daniel Webster,' a one-act opera by Stephen Vincent Benet and Douglas Moore, is the current performance with John Gurney of the Metropolitan Opera as Jabez; David Otto as Daniel Webster and Donald Dame as the Devil. Mr. Moore came to Chautauqua for the first performance. Mr. Stoessel conducted. A dance recital will be given by Winona Bimboni and assisting artists, with Alberto Bimboni conducting. The last performance of the season will be given on Aug. 16 and 19: 'Carmen,' with Joan Peebles, Hardesty Johnson and George Britton in the leading roles. All operas are under the direction of Mr. Stoessel and Alfredo Valenti.

The Chautauqua Little Symphony gave two concerts in the Amphitheatre on July 14 and 16, Georges Barrère conducting, and on July 18 the Chautauqua Symphony, Mr. Stoessel conducting, opened its season of thirty concerts. The soloist for this occasion was Rose Bampton. The first of five Sunday concerts broadcast by the National Broadcasting Company took place on July 21, Ernest Hutcheson was the soloist, playing the Concerto in B Flat Minor by Tchaikovsky. Other Sunday broadcast concerts have been on July 28, with Mischa Mischakoff as soloist, Aug. 4 with Miss Henders as soprano soloist and Georges Miquelle as 'cello soloist. For the last of these Sunday afternoon concerts, Muriel Kerr was to appear as soloist on Aug. 11 and Georges Barrère will play the Moderato, Romance and Scherzo by Widor for flute on Aug. 18.

Soloists who have appeared up to Aug. 10 at the week day concerts of the Chautauqua Symphony are Joan Peebles, contralto; Joseph Knitzer, violinist; Oscar Wagner, pianist; Clarence Reinert, baritone; Jerome Rappa-

## MAKING MERRY AT A BARN PARTY AT CHAUTAUQUA

With Charles Kullman of the Metropolitan Opera (Front Row, Second from Left) as Host, 150 Guests Enjoy a Barn Party After the Final Performance of 'Faust' in Chautauqua. Among Them May Be Seen Albert Stoessel, Music Director (Second Row, Right of Centre); Ernest Hutcheson, Pianist (Front Row, Third from Left); Arthur E. Bestor, Chautauqua President (Front Row, Second from Right); Alfredo Valenti, Co-Director of Opera; Gregory Ashman and Alberto Bimboni, Conductors; Albion Adams, Business Manager, and Oscar Wagner. Also Enjoying the Frolic Were Many Members of the Chautauqua Opera Association, Which Includes: Muriel Dickson, Harriet Henders and John Gurney of the Metropolitan Opera; Catherine Aspinall, Janet Burt, Gertrude Gibson, Helen Van Loon, Margaret Harshaw, Joan Peebles, Pauline Pierce, Arthur Bailey, Donald Dame, Hardesty Johnson, Maxwell Lick, Jr., Warren Lee Terry, George Britton, Gean Greenwall, Clifford Harvuot, Philip McGregor, John McCrae, David Otto and Hugh Thompson



port, pianist; George Britton, baritone; Charles Kullman, tenor; John Gurney, bass; Bernard Kundell, violinist; Leonid Hambro, pianist; and Frederick Wilkins, flutist, and Harrison Potter, pianist. Soloists scheduled for future concerts of the symphony orchestra are Evan Evans, baritone; Rosalyn Turek, pianist; and Donald Dickson, baritone, Pauline Pierce, contralto and Gertrude Gibson and Meta Westlake, sopranos.

## Bach-Mozart Program Given

Two of three Bach-Mozart programs have already been held on Thursday afternoons at five o'clock, an innovation this season which has proven very pop-

ular. The third will take place on Aug. 15. All six 'Brandenburg' Concertos by Bach are included in this series. Five morning concerts for young people are attracting large audiences. These concerts are also broadcast.

Outstanding among the symphony programs was an all-Sibelius program presented on July 31. A Scandinavian program will be given on Aug. 14. Beethoven's Ninth Symphony is on the program for Aug. 17.

On Aug. 10, the Chautauqua Choir sponsored a performance of Rossini's 'Stabat Mater' with a chorus of 500 and the symphony orchestra, Walter Howe conducting for this event. The

choir was augmented for the occasion by five visiting choruses from Erie, Pa.; Warren, Ohio; Youngstown, Ohio; Greenville, Pa., and Salamanca, N. Y.

Alec Templeton gave a recital to a capacity audience in the Amphitheatre on July 5. Grace Moore will be heard in a recital on Aug. 24, the last night of the present season. The Chautauqua Chamber Music Society is presenting three Monday afternoon programs in Norton Memorial Hall featuring the Mischakoff String Quartet with Mischa Mischakoff as first violin, Reber Johnson, second violin, Nathan Gordon, viola, and Georges Miquelle, 'cello.

## GHIONE RELINQUISHES HIS POST IN DETROIT

### Cables Request from Buenos Aires That Contract as Conductor Be Cancelled

DETROIT, Aug. 10.—Franco Ghione, conductor of the Detroit Symphony, has resigned. Mr. Ghione requested, through the Columbia Concerts Corporation of New York, his managers, that his 1940-41 contract be cancelled. The orchestra board accepted his resignation with "deep regret".

Mr. Ghione cabled his resignation from Buenos Aires, where he has been conductor at the Colon. He said that his health was poor because of too many engagements last year, and was asking his release on the advice of his doctor. Mr. Ghione's departure from Detroit has been rumored for the past two months. He was in Italy for a time after the close of last season, and conducted two operas at La Scala, Milan. He went to Buenos Aires early in May.

### Held Three-Year Contract

Mr. Ghione's first appearance in Detroit was as conductor of 'The Dybbuk', presented by Thaddeus Wronski and the Detroit Civic Opera in 1936. He became conductor of the Detroit Symphony for the first time in the

1937-'38 season, and was given a three-year contract which would have expired in the spring of 1941.

Tentative plans of the Detroit Symphony Society are for the engagement of guest conductors for the coming season. Definite arrangements will be made known later. J. D. CALLAGHAN

## MENUHINS WILL AGAIN GIVE SONATA RECITALS

### Sister Joins Yehudi in Joint Concert in Melbourne, Australia—Others Planned

Word has been cabled to the New York managers of Yehudi Menuhin, violinist, that his sister Hephzibah, pianist, was to rejoin her brother in a sonata recital in Melbourne, Australia, on Aug. 7, the twenty-sixth wedding anniversary of their parents, who are in Los Gatos, Calif.

This will mark the first joint public concert that the two artists have given since they were married to the Nicholas brother and sister two years ago, and is a forerunner of other public concerts which they will give in the future.

Following the completion of Mr. Menuhin's recent Australian tour and two additional benefit concerts donated by the artist to the Red Cross in Melbourne and Sydney, he went with his wife and daughter to the Nicholas ranch, 130 miles from Melbourne, for a vacation. On the day the sonata recital was an-

nounced, all seats and standing room for the concert were sold. Mr. Menuhin plans to return to California on Oct. 12, in time for his nationwide concert tour of the United States and Canada. En route to America, he will give a concert in Honolulu.

## CLARKE IN NEW POST

### Joins Managerial Staff of Metropolitan Opera

Eric T. Clarke has resigned as director of the Arts Program Association of American Colleges of New York to join the managerial staff of the Metropolitan Opera Association as administrative secretary. Previous to holding that position, he was a member of the visiting committee, division of music, Harvard University, and was also visiting lecturer at Bard College, Columbia University. He had been a director of the Eastman Theatre, University of Rochester, and managing director of the National Music League, Inc.

**GILBERT AND SULLIVAN SINGERS WANTED:** A new Gilbert and Sullivan company, which will open on Broadway in September, has vacancies for young singers both for chorus and principal roles. Apply to EDWARD W. LOWREY, Steinway Building, 113 West 57th Street, New York.



## CENTRAL CITY HEARS OPERA BY SMETANA

**Frank St. Leger Conducts and  
Directs Production with Noted  
Singers Aiding**

CENTRAL CITY, COL., July 27.—Central City's historic opera house opened for its ninth annual Play Festival on July 6. Frank St. Leger directed and produced a stunning performance of Smetana's opera, 'The Bartered Bride'. The seating capacity of the theatre was taxed for the opening performance, and the advance sale assured a sell-out for the three weeks of the festival. Felix Brentano, the stage director, provided a colorful set and the entire performance was of a very high order.

As in former years the cast was selected from a large number of Metropolitan and New York artists assisted by a chorus of local singers and ballet, trained by Lillian Cushing. The cast included: Josephine Antoine, a Colorado girl, as Marie; John Carter as Jenik; Louis D'Angelo as Krušina; Helen Olheim as Ludmila; Phil Duey as Tobias Micha; Thelma Votipka as Hata; George Rasely as Vashek; Norman Cordon as Kezal; Larry Bolton as Springer, and Louis D'Angelo as Esmeralda.

Mr. St. Leger is to be congratulated in scoring another triumph in the production of this whimsical and delightful score.

JOHN C. KENDEL

The celebrated old opera house of Central City was built in 1878 by popular subscription among the gold seekers.



Frank St. Leger, Conductor (at the Piano), Rehearses the Cast of 'The Bartered Bride' in Central City. From the Left, Are: Felix Brentano, Stage Director; George Rasely, Louis D'Angelo, Helen Olheim, Norman Cordon, John Carter, Thelma Votipka, Phil Duey, Louise D'Angelo and Josephine Antoine

Its walls, four feet thick, are of solid rock taken from the mountain back of it, and enclose and shelter the exquisite interior, gay with frescoes, crystal chandeliers and crimson carpeting of another day.

The production of 'The Bartered Bride' at the ninth festival upholds the traditions of what is said to be the only remaining pioneer theater of the West. Its tradition is rooted in a great past, for over its stage have trod Booth, Bern-

hardt, Barrett, Salvini, Modjeska, Joseph Jefferson and a host of others. The festivals are sponsored by the University of Denver. Five of the nine festival plays were produced by Robert Edmond Jones. Lillian Gish played in 'Camille,' Gladys Swarthout, Richard Bonelli and Natalie Hall sang in 'The Merry Widow,' Walter Huston appeared in the title role of 'Othello'; and in 1935 Central City came into its own with a recreation of 'Central City Nights,'

sermet. To a somewhat vague text by William Aguet, Arthur Honegger had composed very precise, expressive music, which enhanced the effect of the performance considerably.

WILLI REICH

## ANN ARBOR ANNOUNCES CHORAL UNION SERIES

**Marian Anderson to Open Sixty-second  
Season—Three Orchestras Listed—  
Ormandy to Return**

ANN ARBOR, Aug. 1.—Dr. Earl V. Moore, president of the University Musical Society, has drafted an army of fine musicians for the 1940-41 season. Marion Anderson, a perennial favorite here, will inaugurate the series with a concert on Oct. 23 in Hill Auditorium. Other solo artists will include Rudolf Serkin and Vladimir Horowitz, pianists; Richard Bonelli, baritone, and Georges Enesco, violinist.

The Don Cossack Chorus will return to Ann Arbor on Nov. 18 and the Budapest String Quartet on Feb. 20. The New York Philharmonic-Symphony is scheduled for Nov. 24, the concert to be broadcast. The Boston Symphony's annual pre-Christmas concert is set for Dec. 11 and the Minneapolis Symphony is to be heard on Jan. 28. The Philadelphia Orchestra, under Eugene Ormandy, has been re-engaged for the 1941 May Festival.

The tenth season of the Summer Session of the School of Music has been very popular this year, drawing students and teachers from all over the country. A high school band clinic lasting three weeks has just ended and the summer school will close on Aug. 18.

H. M. C.



Frank St. Leger and Mrs. Felix Brentano

which caught the enchantment of the gay past. Robert Edmond Jones also produced Thornton Wilder's adaptation of Victor Hugo's famous Spanish melodrama, 'Ruy Blas' with Helen Chandler, Bramwell Fletcher and Nance O'Neill.

Frank St. Leger, producer of this year's festival, conducted the revival of Gilbert and Sullivan's 'The Gondoliers' and last season 'The Yeoman of the Guard.' The sixth annual festival saw the production of Ibsen's 'The Doll's House' with Ruth Gordon, Walter Slezak, Denis King and Sam Jaffe.

## COLONY OPERA GUILD FORMED AT LAKE GEORGE

**Condensed Version of 'Cosi fan Tutte'  
Presented by Student Group in  
Wikosco Barn Theatre**

LAKE GEORGE, N. Y., July 20.—A group of students at Oscar Seagle's Summer Colony at Schroon Lake recently organized The Colony Opera Guild to present condensed versions of grand and light operas at the Wikosco Barn Theatre at Lake George. Nathan Price is music director and Enrica Clay Dillon stage director of the Guild. The operatic experiment is aided and encouraged by the support of patrons and patronesses.

The initial production of the group was that of Mozart's 'Cosi fan tutte', reconstructed and with dialogue written by H. E. Krehbiel, which was given on July 12. Dorothy Hendrie sang the part of Leonora; Miriana Bing, Dora-bella; Anne Logan, Despina; Alfred Morgan, Ferrando; Paul Krauss, Gratiano, and Robert Bird, Don Alfonso. Performances of 'The Pirates of Penzance', the second acts of 'Martha' and 'Faust', and 'H. M. S. Pinafore' also were planned.

H. P. S.

## New Section Formed by American Committee

The formation of a special musicians' section of the American Committee for Democracy and Intellectual Freedom was announced recently by Franz Boas, the committee's national chairman. The prime object of the musicians' section is "to assume the special responsibility of rallying musicians in support of those forces which are seeking to preserve and extend our traditional freedoms; to combat racial, religious and other forms of discrimination both within and without the world of music; and to foster an educational program which would make music and culture increasingly available to all the people."

## PREMIERES BRING BASEL SEASON TO CLOSE

**Sacher Conducts Chamber Or-  
chestra in New Music by Kre-  
nek, Bartok and Burkhard**

BASEL, July 21.—This year's very rich music season in Basel was concluded with an orchestral concert, which included on its program three first performances of works which were written expressly for Paul Sacher and his chamber orchestra by their composers. Due to the high position which the latter occupy in the world of international music, the works of course attracted the greatest interest.

Ernst Krenek's Symphonic Piece for String Orchestra, Op. 86, which is written in the strictest "twelve-tone style", proved a special surprise for most of the listeners, in that the work was most taking and expressive despite the complicated style of composition, which had been decried as "abstract". It immediately won the attention of even the unprepared listener. For the connoisseur of modern music, Krenek's work represents a true masterpiece, in which the new style has been used to promote a power of expression which rises in wonderfully clear symphonic development to thrilling effects. The work signifies a new and most promising climax in Krenek's artistic development.

## Bartok Divertimento Impressive

A strong impression was made by Béla Bartók's Divertimento for String Orchestra in three movements, even though it did not have the unified effect of Krenek's work in its stylistic form.

Bartók has inserted a solemn, skillfully constructed adagio movement between two quick movements, whose dance-like themes and masterful gaiety are in marked and seemingly unmotivated contrast to the tragedy of the middle movement. Bartók's grandiose technique of composition finds expression, of course, throughout the entire work; when the conception as a whole is taken into account, however, it seems to be less significant than his earlier works for orchestra and chamber music.

A delightful new composition was the choral cantata 'Genug ist nicht genug' ('Enough is not enough'), based on three poems of C. F. Meyer and set to music by the highly gifted Swiss composer, Willy Burkhard. As accompaniment two trumpets and kettledrums were added to the string orchestra. With this instrumental body and the chorus, Burkhard has succeeded not only in giving most effective and powerful expression to the magnificent poems, but also in writing absolute, truly inspired music, which is among the best that the modern idiom has produced.

Paul Sacher, the meritorious promoter of new music, was a devoted interpreter of all three works, penetrating to the smallest detail of the composers' intentions, with brilliant support from his magnificent orchestra.

## 'Christoph Colomb' Performed

In view of its special musical merits, brief mention should be made of a radio drama 'Christoph Colomb', which was performed recently over the Lausanne radio under the direction of Ernest An-



## RIO DE JANEIRO WELCOMES RECITALISTS

**Tagliafero, Novaes, Heifetz, Rubinstein, Barer Heard—Ballet Russe Appears**

RIO DE JANEIRO, July 28.—After an absence of five years Heifetz returned to Rio to open the 1940 concert season. He gave a short series of concerts, four afternoon recitals, to fairly large and enthusiastic audiences. He was in very good form and warmly praised by the Rio public, which also voted a large share of praise to his accompanist Emmanuel Bay.

On his last program Heifetz included the following novelties, which were well received: 'Deep River'; Clarence Cameron-White, 'Levee Dance'; Cecil Burchleigh, 'Giant Hills'; Victor Herbert, 'La Valse'; Samuel Gardner, 'From the Canebrake'.

The seventeen performances by the Ballet Russe proved to be one of the greatest attractions of the present season and each performance attracted a full house. All the programs were interesting and it is hard to say which were most appreciated. The Seventh Symphony, 'Bacchanal', 'The Blue Danube', 'Petrushka' and 'Rouge et Noir' were very enthusiastically received. Other most interesting performances were 'The Afternoon of a Faun', 'Devil's Holiday', 'Capriccio Espagnol' and 'Ghost Town'. 'Nobilissima Visione' was considered a masterpiece, the most beautiful of Massine's choreographic conceptions.

After an absence of fifteen years

the eminent French-Brazilian pianist, Magda Tagliafero, returned to Brazil the land of her birth, where she received a very warm welcome from her friends and admirers. Her first contact with the public was over the radio, when she played a short program on the Hora do Brazil on April 19, in honor of the birthday of the Brazilian President, Getulio Vargas.

Her first concert at the Municipal awakened great interest among the new generation, to whom she was practically unknown, and was a great triumph. By the end of her four recitals at the Municipal the Brazilian public had elected her as one of its favorite pianists. Besides these four concerts, she inaugurated the 1940 concert series at the National School of Music with a concert that drew an enormous and very enthusiastic audience, and also played for the Cultura Artistica. On her return from a concert tour in the interior states of Brazil, she accepted the invitation of the Minister of Education to give a series of five master lessons in the interpretation of Classic, Romantic and Modern composers at the National School of Music in Rio. Sr. Antonio de Sá Pereira is director of the school.

Before leaving for Portugal as the official representative of Brazil at the Fair, the Brazilian pianist Guiomar Novaes gave two concerts in Rio de Janeiro.

### Rubinstein Plays Chopin

A large audience greeted the reappearance of Artur Rubinstein, an established favorite with the Rio music



Dr. and Mrs. Carleton Sprague Smith Arriving by Clipper. The Musicologist Gave Several Talks



Magda Tagliafero, Who Gave Piano Recitals



Simon Barer, Pianist, Stepping Off the Clipper

ROLLING DOWN TO RIO

lovers, who gave five public concerts and one for the Cultura Artistica. His all Chopin program was an enormous success.

Simon Barer, who made his first Rio appearance last year, gained many more admirers with his excessive and almost superhuman velocity.

Dr. and Mrs. Carleton Sprague Smith arrived in Rio on the Pan American clipper on June 27, for a three weeks' stay. Dr. Smith gave a short talk on the radio on the Hora do Brazil on July 9. On July 12 he gave a lecture at the 'Associação Brasileira de Imprensa' on 'A Alma Norte American na

Música' in Portuguese. Besides this he assisted at a concert of the North American and Brazilian chamber music at the National School of Music, under the auspices of the Minister of Education. Compositions of the following American composers figured on the program: Stephen Foster, Roy Harris, Aaron Copland, Quincy Porter, Arthur Foote and Virgil Thompson. The second part was composed of music by the following Brazilian composers: Villa-Lobos, Camargo Guarnieri, Francisco Mignone, Lorenzo Fernandez and Radames Gnattali. Dr. Smith was an assisting flutist.

## Potomac Watergate Concerts Continue to Attract

**Flagstad Sings at All-Wagner Concert with McArthur Conducting—'Faust' Performed—Ganz and Black Share Baton with Kindler**

WASHINGTON, D. C., Aug. 8.—More than 15,000 persons flocked to the Watergate on July 31 to hear Kirsten Flagstad in an all-Wagner program presented by the National Symphony.

The crowd, probably the largest of the season, gave the Norwegian soprano a tremendous ovation. And the demonstration in her honor was manifested not only in the cheering, but as well by the audience's very presence. Less than one-half hour before the concert was scheduled to begin a sudden thunderstorm hit the Capital and rain swept the concert site. The downpour ceased only a few minutes before starting time, and yet there were few vacant places when Edwin McArthur, guest conductor, stepped to the podium to begin the program with the 'Tannhäuser' Overture.

Mme. Flagstad, in her open-air debut in Washington, made a profound impression on her audience. Thousands who were there had heard her before, of course, and knew of her incomparable voice. But even her staunchest admirers were hardly prepared for a performance of the 'Immolation' Scene that would strike them with the same impact as if it had been sung in the best of concert halls. Mme. Flagstad also sang the 'Liebestod' from 'Tristan und Isolde', 'Elsa's Dream' from 'Lohengrin', and 'Dich, teure Halle' from 'Tannhäuser'.

Mr. McArthur surrounded these vocal

excerpts with effective orchestral renditions. He led the orchestra in the overtures to 'Tannhäuser' and 'Die Meistersinger', 'The Ride of the Valkyrs' from 'Die Walküre', and the 'Good Friday Spell' from 'Parsifal'.

### Harvey Shapiro Heard

Earlier National Symphony events at the Watergate included the following:

Dr. Frank Black, musical director of the National Broadcasting Company, became the first of the season's guest conductors when on July 21 he presented a program with Harvey Shapiro, young American 'cellist as soloist. Shapiro and the orchestra played Saint-Saëns's A Minor Concerto for 'cello and orchestra. Dr. Black also conducted the next concert on July 24, when Philip Frank, violinist, appeared in a performance of Lalo's 'Symphonie Espagnole'.

Rudolph Ganz, who has participated in Watergate concerts every summer since they were inaugurated in 1935, conducted the program of July 28. It was an all-orchestra concert, featuring the Haydn Symphony No. 88.

The first of four operatic performances planned for this summer was presented on July 17. It was a Fortune Gallo production of Gounod's 'Faust'. Helen Gleason, soprano, sang Marguerite, Sydney Rayner was cast in the title role, and Harold Kravitt was Mephistopheles.

Dr. Hans Kindler, regular conductor of the National Symphony, presented, as a "gesture of faith in freedom" a program on July 14 of music emanating from countries now invaded in Europe. There was no soloist, but Hendrik Willem Van Loon, a cousin of Dr. Kindler's

gave an intermission talk. Dr. Kindler introduced the famous Dutch author as "one of my second fiddles," and Van Loon rose from a chair in the string section. He played through the entire program.

### Bentonelli Gives Recital

More than 1,200 Washingtonians forgot the heat and heard Joseph Bentonelli, Metropolitan tenor, in recital at the Watergate on July 26. The singer's first open-air appearance in the Capital was sponsored by the Washington Civic Grand Opera Association, and proceeds went to that organization's funds. Mr. Bentonelli had two assisting artists. Lolita Valdez, Mexican soprano, sang two groups of songs, one of them in costume; and Charles Magnan, pianist, not only played Mr. Bentonelli's accompaniments, but also presented his own 'Fantasie Symphonique' for the first time.

6,000 Washingtonians who held tickets for the debut of Leopold Stokowski's All-American Youth Orchestra here July 23, were rained out by the season's most violent thunderstorm. C. C. Capel, manager of the National Symphony who was Washington representative for the Youth Orchestra, invited the ticket-holders to get refunds, or accept rain checks for two concerts which the Orchestra will play in Constitution Hall next September.

JAY WALZ

### Leopold Mannes Weds Evelyn Sabin

Evelyn Sabin of Rochester, a soloist in the Eastman School Ballet festivals and a member of the Graham Trio, supporting Martha Graham in concert dances, was wed to Leopold Damrosch Mannes,

pianist and associate director of the David Mannes Music School, on July 16 in New York. Mrs. Mannes is the daughter of Stewart B. Sabin, retired music and art critic of The Rochester Democrat and Chronicle, and Mr. Mannes is the son of Mr. and Mrs. David Mannes of New York, director of the David Mannes Music School. He is also a nephew of Dr. Walter Damrosch and of the late Dr. Frank Damrosch, and is a grandson of the late Dr. Leopold Damrosch.

### Philadelphia Contest Winners Listed

PHILADELPHIA, Aug. 10.—The Philadelphia Orchestra Concerts for Youth Committee recently announced the prizewinners in the auditions held early in May for appearances as soloist with the orchestra in the 1940-41 youth series. Sixty contestants were entered. In piano the winner was William Kapell, a pupil of Olga Samaroff-Stokowski at the Philadelphia Conservatory of Music. In voice the honor went to Hilda Morse, twenty-year-old soprano of New York City, who has been studying with Elisabeth Schumann at the Curtis Institute of Music. Marguerite Kuehne was first in the competition for violinists. Now nineteen, she is a pupil of Efrem Zimbalist at the Curtis Institute. Her home is in California.

W. E. S.

### Richard Burgin Marries Ruth Posselt

PITTSFIELD, MASS., Aug. 10.—Richard Burgin, concert master and assistant conductor of the Boston Symphony, and Ruth Posselt, violinist, were married on July 3 at West Stockbridge. Miss Posselt made her concert debut at the age of eight and has toured America and Europe. Mr. Burgin is a member of the faculty of the Berkshire music center at Tanglewood.



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## Success Crowns the Advent of America's Youth Orchestra

NOTHING succeeds like success and so America's hat is off today to Leopold Stokowski for what he has achieved with his All-American Youth Orchestra, now embarked upon its Good Will Tour of South America after having astounded and delighted two summer audiences in New York. Conditions for these first concerts were not ideal. The first of the pair was given just two weeks and four days from the meeting of the players for their first rehearsal. It was an open-air concert in the Lewisohn Stadium, subject to all the limitations, distortions and distractions of outdoor music, including the idiosyncrasies of amplification and the competition of zooming airplanes overhead. Because of bad weather, the second concert was in the adjoining Great Hall of the City College, where the acoustical properties are scarcely those of Carnegie Hall.

All questions of interpretation aside, and those which might pertain to the newest Stokowski seating plan also left for specialists to debate as a separate issue, the results were such as again to demonstrate the conductor's extraordinary command of an ensemble and his altogether remarkable gifts for training and welding into a homogeneous whole the material—however experienced or inexperienced—going to make up that ensemble.

\* \* \*

Experienced players there were—fifteen or more from the Philadelphia Orchestra and other similar bodies, eight of them in key positions. But with twice or three times that number—indeed, with an entire new orchestra of professionals, if of a composite membership—it would have been a feat to achieve such results in so short a time. But the great majority of the players were inexperienced. Many were under twenty

and one was only fourteen years old. These represented not established organizations but the individual and virtually untried talent of almost thirty states of the Union. To have fused their embryonic talents and their youthful enthusiasms into so smooth and responsive an ensemble was Mr. Stokowski's second great feat. The first was his discovery and selection of superb material through auditions held all over the country.

But more than this triumph of leadership, the living proof of the high quality of young America's musicianship was a revelation of the highest and most heartening importance. Plainly a new day is at hand for our symphony orchestras, in which new reservoirs of talent, technique and spirit may be drawn upon without stint. Stokowski cannot have corralled all our gifted young players—or even a considerable fraction of them. But he has done all a service in setting the example of providing them with opportunity.

\* \* \*

Regrettably, present plans call for demobilization of the All-American Youth Orchestra after four concerts in the homeland in September, though activities are to be resumed in the Spring. Doubtless the complications are many, but it is a pity not to be able to keep the boys and girls at their desks with steady employment as well as regular rehearsals and occasional or frequent concerts throughout the Winter—not only for their own good but because, as Olin Downes of the New York Times has written: "New life, new standards of achievement were never more badly needed than here and now." Where can we look, he asks, if not to young musicians for the change that is to rid us of much that is routine and perfunctory in the performances of many celebrated and long-established institutions?

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## Personalities



Cosmo-Sileo

Bruna Castagna, Contralto of the Metropolitan Opera, and Her Husband, Alberto Baccolini, on Board the Uruguay on July 26, When They Sailed for Rio de Janeiro, Where Mme. Castagna Will Sing at the Opera

Branscombe—The Golden Jubilee Chorus of 1,000 voices which is to be heard at Atlantic City in May, 1941, will be conducted by Gena Branscombe.

Enters—Angna Enters, dance mime, has completed a sketching tour with the Ringling Brothers and Barnum and Bailey Circus in which she discovered new material for next season's program.

Moore—Grace Moore and Valentin Parera celebrated their ninth wedding anniversary on July 15 at their 200-year-old farmhouse at Newtown, Conn. The guests included members of the party that attended their wedding on the French Riviera.

Bond—At the Cascades Musical Festival held in Jackson, Mich., one of the featured soloists was Carrie Jacobs Bond who appeared in each performance. A spectacular musical scene, based on one of her songs, was also a prominent item of the festival.

Rocca—The composer of the opera, 'Il Dibbuk', given in New York several years ago, was recently honored by the Salone della Stampa in Turin. A program of his works was presented, including excerpts from his opera, 'Monte Ivnor', recently sung in Rome.

Pizzetti—The Italian composer, Ildebrando Pizzetti, is completing a Symphony ordered by the Japanese government, which will be played as a part of the celebration of the 2,600th anniversary of the foundation of the Nipponese kingdom.

Farrar—When the yellow brocade curtain at the Metropolitan Opera House was taken down to be replaced by a new one, a large piece of the brocade was sent to Geraldine Farrar who bowed to delighted audiences before it for sixteen consecutive seasons, from 1906 to 1922.

Pons—For the benefit of American Friends of France, Lily Pons and her husband, André Kostalanetz, threw open their gardens to the public recently at Silvermine, Conn. A program of aquatic events was given by professional swimmers, there was a fashion show and an auction sale of paintings, pewter and puppies.

Van Loon—Recently, at a performance by the National Symphony, in Washington, Hendrick Willem Van Loon made an address during the intermission. Dr. Kindler, the conductor of the orchestra, who is the writer's cousin, introduced him simply as "one of my second violins." The well-known writer continued to play throughout the concert.



## GREAT NAMES IN MUSIC FOR FAIR'S HONOR ROLL

List of Musicians of Foreign Birth,  
Later Citizens, to Appear on Wall  
at American Common

Great names in music chosen for the Wall of Honor at the American Common of the New York World's Fair have been made known by Harvey Anderson, director of the Common. The Wall of Honor is restricted to persons of foreign birth and American citizenship, who added to America's greatness in arts, science and industry. The exception is Negroes who are included because they belong to an individual American culture group.

Composers include: Victor Herbert, Ireland; Arnold Schönberg, Austria; Sigmund Romberg, Hungary; Oscar Hammerstein, Germany; Richard Hageman, Netherlands; Rudolph Friml, Czechoslovakia; Carl Engel, France; Ernest Bloch, Switzerland; Sergei Rachmaninoff, Russia, and Henry T. Burleigh, Negro, and Irving Berlin, Russia.

Of the violinists, Mischa Elman, Efrem Zimbalist and Jascha Heifetz are of Russian birth; Franz Kneisel comes from Rumania and Leopold Auer from Hungary.

There are four Negro singers on the panel: Dorothy Maynor, Marian Anderson, Paul Robeson and Roland Hayes. Others are: Mary Garden, Scotland; Alma Gluck, Rumania; Lotte Lehmann, Germany; Edward Johnson, Canada; Lucrezia Bori, Spain; Ernestine Schumann-Heink, Austria, and Lily Pons, France.

Four conductors: Bruno Walter, Theodore Thomas, Frederick Stock and Kurt Schindler are from Germany. Four, Serge Koussevitzky, Ossip Gabrilowitsch, Leo Ornstein and Nikolai Sokoloff, are from Russia; and three from Hungary: Eugene Ormandy, Fritz Reiner and Anton Seidl. Eugene Goossens and Leopold Stokowski are natives of England. Others are: Artur Bodanzky, Austria; Hans Kindler, Netherlands; Leopold Damrosch, Poland; Carl Busch, Denmark.

In the field of piano virtuosity, Leopold Godowsky, Josef and Rosina Lhevinne and Vladimir Horowitz were born in Russia. Others are: Josef Hofmann, Poland; Fanny Bloomfield Zeisler, Silesia, and Percy Grainger and Ernest Hutcheson Australia. Other classifications included are criticism and publishing. The two persons chosen are Samuel Chotzinoff, of Russia, and Gustav Schirmer, of Germany.

## SIGMA ALPHA IOTA DAY HELD AT WORLD'S FAIR

Columbia Chapter and New York Alumnae Sponsor Joint Recital by Carroll Glenn and Leonora Corona

Members of Sigma Alpha Iota, national music fraternity, attended a special day at the New York World's Fair on Aug. 11, sponsored by the national organization and arranged by the New York alumnae and the active chapter at Columbia University. The program was arranged by the New York members led by Laura Nell Thrift, New York representative of the National Fraternity Relations Committee, assisted by Ruth Shafer, president of the chapter at Columbia University, and Alice Gilson of Oradell, N. J., president of the Metropolitan alumnae chapter.

A joint recital was given in Assembly Hall, in the International area, in the late afternoon by Leonora Corona, soprano formerly of the Metropolitan Opera Company, and Carroll Glenn, violinist. Miss Corona was accompanied by Elaine Dahl of Brooklyn, and Miss Glenn by Walter Roberts.

The fraternity held open house all day at the College and University Women's Center. At seven, members and

## What They Read Twenty Years Ago

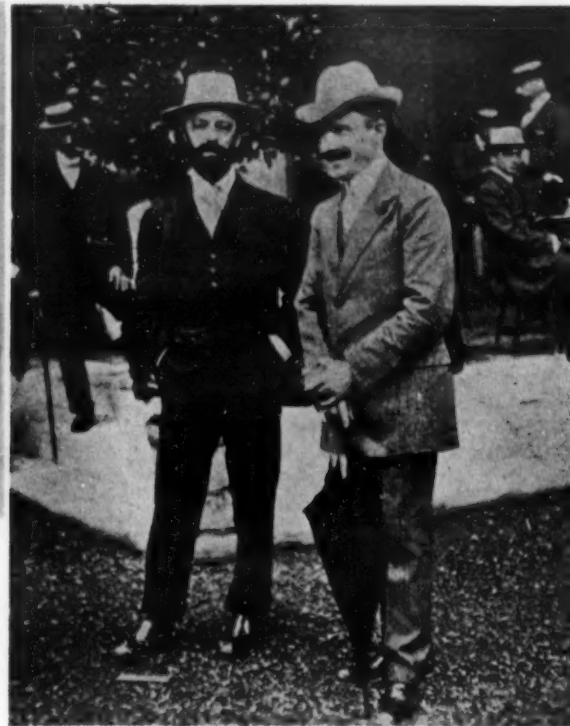
MUSICAL AMERICA for August, 1920



Charles Wakefield Cadman, Composer of the Music for an Omar Khayyam Film. The Producer, Ferdinand Earle, is at Right



Victor Herbert at Lake Placid



Right: Arturo Toscanini with Leone Sinigaglia (Left) at Montecatini, an Italian Spa

### And a Good Job, Too

Edward Johnson, tenor of the Chicago Opera, has been decorated with the Cross of Officer of the Order of the Crown of Italy. King Victor Emanuel conferred the decoration.

1920

### What Would It Do Now?

London Press Rises in Wrath Against Proposed Visit of Berlin Philharmonic. Storm Breaks When Cable from Germany Announces Invitation to Nikisch Forces Had Emanated from British Metropolis.

special guests attended a supper at the Baghdad Bazaar Restaurant, in the Iraq Pavilion; and afterwards viewed the fountain display from the roof of the Pennsylvania Pavilion.

## DR. JOHN ERSKINE HEADS NATIONAL MUSIC GROUP

Succeeds Dr. Howard Hanson as Chairman of Music Appreciation Committee—To Serve One Year

Dr. John Erskine, author and music educator, will succeed Dr. Howard Hanson as chairman of the National Committee for Music Appreciation on Aug. 15 to serve for one year. Edward T. Ingle is the national director of the non-profit organization, whose headquarters are in Washington. There are seventy-five sub-committees throughout the nation, the purpose of which is to further public record libraries, to stimulate music appreciation in the colleges and schools and to aid in the establishment and maintenance of orchestral and other music groups.

During the last year Dr. Erskine has traveled extensively in this country on behalf of the national educational program of the committee. In his post as chairman of the committee he will administer the major activities of the organization and he will collaborate with the awards committee in the selection of recipients of the annual cash award for American compositions.

### Would She, Today?

Lilli Lehmann has handed over all the letters she has received in the course of her career as a soprano, to the Prussian State Library. She gave her Richard Wagner letters to the same institution some time ago.

1920

### Always Generous

Kreisler Gives All His Savings to Suffering European Children. Will Play for Berlin Poor in September.

1920

### Delayed Daybreak!

French Musicians See Dawn of New Musical Art in America. Cortot, Monteux and Schmitz Proclaim Their Faith in Glowing Sensitiveness of Yankees Towards Music.

1920

### Why Opera Costs Money

Some \$70,000 is to be added to the cost of producing opera at the Metropolitan next season owing to a radical increase in the pay of orchestral musicians just decided upon after months of negotiation between the Musicians' Union and the opera heads.

## CHAMBER MUSIC GROUP WELCOMED AT EDGARTON

Martha's Vineyard Chamber Music Society Completes Five of Six Concerts with Guest Artists

EDGARTON, MASS., Aug. 10.—The Martha's Vineyard Chamber Music Society has completed all but one of its series of six concerts being given at St. Elizabeth's Hall in Edgarton. Otto Van Koppenhagen is musical director of the society. The third concert by the group (the first two were given on July 16 and 23), was held on July 30. The hall in which the music is performed is an old church, remade for concerts a few years ago; its intimate atmosphere makes it particularly well suited for chamber music. Last summer Mr. Koppenhagen installed an organ, which is over seventy years old, taken from an Edgarton church.

The artists of the ensemble are Mr. Van Koppenhagen, 'cellist of the New York Philharmonic-Symphony; Alida Van Koppenhagen, soprano; Christine Phillipson, violinist, and George Reeves, pianist and organist. They gave works by Schubert, Brahms, Chopin and Beethoven at the July 30 concert, and on Aug. 6, music by Gabrielle, Charpentier, Debussy, Brahms and Schubert. On Aug. 13, Frances Blaisdell, flutist, and Alexander Williams, clarinetist of the New York Philhar-

monic-Symphony, were artists assisting the ensemble. But one concert remains to be given, that of Aug. 20, when Miss Blaisdell and Mr. Williams will again aid the group.

## Town Hall Committee to Present Debut Recordings to Young Artists

The Town Hall Music Committee, Walter W. Naumburg chairman, will make it possible for artists making their initial appearance in Town Hall, on a weekday matinee, to receive a complete set of phonograph records of their performance, free of charge. Through an arrangement with the Columbia Broadcasting System's short-wave station WCBX, Town Hall recitals are frequently broadcast to Central and South America, and in some cases to Europe.

### Melchior Sings in Hawaii

HONOLULU, Aug. 7.—Leis and a traditional Hawaiian welcome were given Lauritz Melchior, who arrived on a recent trans-Pacific clipper for a series of four concerts in the Territory. Two concerts were presented in Honolulu's McKinley Auditorium, while enthusiastic audiences on the islands of Maui and Kauai assembled to greet the visitor. Accompaniments were furnished by Verne Waldo Thompson, who toured as Mr. Melchior's assistant. The final program in the series was presented on Aug. 3, and on the following Tuesday Mr. Melchior returned by the clipper route to the mainland.

V. W. T.



# RAVINIA FESTIVAL ENDS; ATTENDANCE RECORDS BROKEN

**Barbiroli, Rodzinski, Malko and McArthur Lead Chicago Symphony in Last Five Weeks of Series—Many New Works and Novelties Performed**

CHICAGO, Aug. 5.

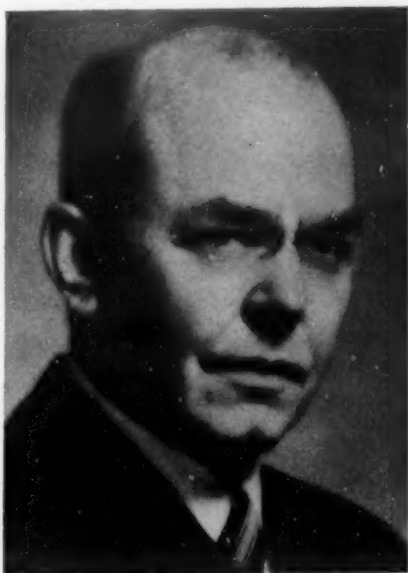
ALL seasonal attendance records were broken in the final pair of concerts given by the Chicago Symphony at Ravinia Park on the evening of Aug. 3, and again on Sunday afternoon, Aug. 4, when Kirsten Flagstad appeared as soloist. John Barbiroli, guest conductor, gave his farewell concert on Saturday evening and Edwin McArthur, Mme. Flagstad's accompanist, conducted on Sunday afternoon. Saturday night's crowd was approximately 7,600, with Sunday afternoon just a trifle less.

## Gain in Attendance Made

In a musical round-up on Sunday evening, the orchestra's gesture of appreciation to the sponsors and workers for the Ravinia Festival, Howell W. Murray, trustee, speaking for the absent chairman, Percy B. Eckhart, gave some interesting facts and figures about this fifth series. A check-up revealed a gain of about 8,000 in attendance over last year; 76,332 this year as against 68,682 last season with a preponderance of young persons at all concerts. There were 327 guarantors this year, an increase of seventy-two from last season. Mrs. Ernest V. Von Ammon, general chairman of the Coupon Book Sales committee, reported that \$49,000 worth of coupon books were sold. Mr. Murray thanked Mrs. Louis Eckstein, honorary chairman, and owner of Ravinia Park, for her kindness and helpfulness in making the festival possible.

The six weeks' season of orchestra concerts were headed by four conductors of international reputation: Eugene Ormandy (first week), Nicolai Malko (second week), Artur Rodzinski (third and fourth weeks), and John Barbiroli (fifth and final weeks). It was the first appearance of Mr. Malko and Mr. Barbiroli at Ravinia, but both men were immediately acclaimed by the festival audiences. A detailed report of the concerts given from July to Aug. 4 follows:

For his second appearance as guest con-



Nicolai Malko

ductor at Ravinia on July 4, Nicolai Malko gave the first American performance of 'Quarrtsiluni' by the contemporary Danish composer, Knudage Rilsager. The Tchaikovsky cycle continued with the Symphony No. 6. Mussorgsky's 'A Night on the Bare Mountain' completed the program.

'Quarrtsiluni', a tone picture depicting the life of the Eskimos in the frozen northlands, is largely based on rough, barbaric rhythms, queer dissonances and unusual treatment of tonal qualities. It is moving and purposeful in its discordance and, under Mr. Malko's baton, unfolded in a decisive manner. Mr. Malko again impressed with his masterful treatment of the Tchaikovsky 'Pathetic' Symphony; intelligent treatment gave it new life and new values.

## Spalding Plays Tchaikovsky

The combination of Albert Spalding, violinist, and an all-Tchaikovsky program conducted by Mr. Malko, drew an unusually large audience on July 6. Mr. Spalding's playing of the Violin Concerto had a continual flow of beautiful tone, and was marked with self-restraint throughout. In response to continued applause, Mr. Spalding played an encore, his own 'Dragon Fly', for violin alone.

Mr. Malko's delightful reading of the Fifth Symphony brought to light many passages often obscured. Heard for what was said to be the first time in America at this concert, was the Glazunoff arrange-

ment for string orchestra of the Andante from the String Quartet No. 3, a thing of tranquil beauty.

For his final appearance at the Ravinia Festival, Mr. Malko listed Prokofiev's 'Peter and the Wolf' for the children's con-



Artur Rodzinski

cert on July 7, with Paul Leyssac, assisting as commentator and narrator.

The work proved entertaining alike to children and adults. Music by Dvorak, Smetana and Borodin also received full measure of vigor and contrast.

Artur Rodzinski began his third Ravinia engagement on July 9, for two weeks. For his first appearance as guest conductor with the Chicago Symphony he selected Brahms's First Symphony; his interpretation was of majestic proportions. In Strauss's 'Death and Transfiguration', Mr. Rodzinski revealed unusual perception and his fine work merited adulation. Elgar's symphonic prelude, 'Polonia', Op. 76, had its first Chicago performance on this program. Composed during the first world war, it is based on Polish themes, with quotations from Chopin and Paderewski, it had considerable originality in development and was splendidly played by the orchestra.

The Sibelius Symphony No. 5, conducted by Mr. Rodzinski in his second appearance on July 11, proved full of emotional intensity with the themes set forth in clear-cut style, relentlessly pursued throughout with heightened dramatic power. The balance of the program included the restless music of Debussy's 'La Mer'; the Overture to Weber's 'Oberon' and closed with the colorful 'Waltz' by Ravel.

C. Q.

## New Van Vactor Work Given

The first performance of David Van Vactor's Concerto for Viola and Orchestra, played by Milton Preves, first violist of the Chicago Symphony, was the highlight of the concert of July 13. At the last moment, Dr. Rodzinski had asked the composer, a member of the flute section of the orchestra, to conduct his own work. The composition proved to be a grateful vehicle for a little exploited solo instrument. Its musical style blends some distinctly Russian-sounding melodies with modern rhythmic patterns and occasional aptly dissonant harmony. Mr. Preves played the Concerto with genuine brilliance and both he and the composer-conductor were recalled many times by an enthusiastic audience.

Dr. Rodzinski's Brahms cycle was continued on this program, with a serene, unsentimentalized version of the Second Symphony. The concert opened with the Wertheim orchestration of Bach's D Minor Toccata and Fugue—not the best instrumentation of this work—and ended with an amazingly dramatic account of Strauss's 'Till Eulenspiegel'.

**Flagstad Sings Music by Beethoven, Wagner and Grieg, and Spalding Plays Concertos by Tchaikovsky and Brahms for Throngs of Record Size**

The Sunday matinee of July 14 was popular in character. Novelty was lent to the program by what was said to be the first Chicago performance of the Polish Wedding Dance, 'Chmiele', by Stanislaw Wiechowicz, professor of composition at the conservatory at Poznan. Musically, the composition proved lively and well orchestrated. The work was well received, and Dr. Rodzinski was forced to play an encore.

The first concert of Dr. Rodzinski's last week at Ravinia was on July 16 and carried on the Brahms cycle with performances of the Haydn Variations and the Third Symphony. Both of these works were accorded superlative interpretations. The conductor, likewise, touched the heights with a dramatic, deeply-felt presentation of the Symphony. Roy Harris's Third Symphony held attention by virtue of its vigorously presented ideas.

A. L. G.

On July 18, the Chicago Symphony, Mr. Rodzinski conducting, played as the principal work Scriabin's Symphony No. 3 ('The Divine Poem'), which, with its dark tones and introspective searchings, gained by virtue of its stark reality and Mr. Rodzinski's sympathetic interpretation.

Mr. Spalding, violinist, making his second appearance at the Festival, on July 20 played the Brahms Concerto, Op. 77, in an all-Brahms evening conducted by Mr. Rodzinski. Again a large crowd was on hand to greet Mr. Spalding, whose artistic interpretation of the Concerto brought forth continuous applause until he obliged with an encore for violin alone, a Sarabande and Bourrée by Bach. Mr. Rodzinski and the orchestra played the Symphony No. 4 with distinction. The 'Academic Festival' Overture began the concert.

For his final program on July 21, Mr. Rodzinski arranged a program in lighter vein, as is customary with the Sunday concerts. The high point of the program was Mozart's Symphony in G Minor (K. 550), which sparkled with gaiety and optimism. An enchanting reading of the same composer's Overture to 'The Marriage of Figaro' began the concert. Music by Debussy, Strauss, Bizet, and Berlioz completed the list, Mr. Rodzinski being recalled many times at the finish.

A capacity crowd greeted John Barbiroli, conductor of the New York Phil-

(Continued on page 26)

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## SINGERS ENGAGED BY CHICAGO OPERA

### 'Don Giovanni' and 'Rosenkavalier' Listed as Revivals— Subscriptions Rise

CHICAGO, Aug. 5.—Kirsten Flagstad has been engaged for one performance of Wagner's 'Tristan and Isolde', to be given by the Chicago Opera Company, with Lauritz Melchior as Tristan. Edwin McArthur, Mm. Flagstad's accompanist, will conduct.

Helen Jepson will give her first performance anywhere as Manon in the opera's approaching season, with Richard Crooks, new to the company, as Des Grieux. Other singers who have signed contracts for next season with the opera company are Lily Pons, Ezio Pinza and Suzanne Sten. Miss Pons is to sing two performances, one as Gilda in Verdi's 'Rigoletto', the other performance to be the name part in either 'Lucia' or 'Lakmé'. Mr. Pinza is to sing the title role in the revival of Mozart's opera, 'Don Giovanni'. He made his debut in Chicago in this part on Dec. 15, 1934, and again sang when the opera was given on Nov. 4, 1935.

Miss Sten will probably make her debut here as Annina in Strauss's opera, 'Der Rosenkavalier', as this opera is to be revived after an absence of three years.

### Ballet Theatre Engaged

The Ballet Theatre, Inc., has been engaged for the 1940 Chicago opera season. The entire ballet personnel will take part in the opera productions and will also present a number of ballet performances during the season.

Maurice de Abravanel has been engaged as principal conductor by the Opera Company for its coming season, and Martin Wagner has been engaged as regisseur. Mr. Wagner will work under the guidance of Wilhelm Wymetal, whose appointment as chief regisseur was announced recently.

Individual subscriptions for the 1940 season are well over the \$50,000 mark, a figure considerably in excess of this same period last year. Mrs. Walter R. Kirk, chairman of the box committee, announces that more boxes have already been sold than was the case last year during the entire season.

CHARLES QUINT

### Flagstad's Daughter Married in Montana

Elsa Flagstad, daughter of the Norwegian soprano, Kirsten Flagstad, was married to Arthur Dusenbury, wealthy ranch owner, on Aug. 10 at Boseman, Montana. Edwin McArthur, conductor and accompanist to Mme. Flagstad, gave the bride in marriage. Mme. Flagstad joined her daughter at the Diamond J Ranch in Ennis, Montana, shortly before the ceremony.

### Boston Women's Symphony Holds Composition Contest

BOSTON, Aug. 10.—The Women's Symphony Society of Boston, founded last year by Alexander Thiede, its con-

ductor, is holding a prize competition for a composition for orchestra by an American woman composer. The winning work will be performed by the Women's Symphony at one of its regular Boston concerts and will become the property of Edition-Musicus of New York, by whom it will be published. All entries must be made by Nov. 1. Information may be obtained from Mrs. Elizabeth Grant, 74 Marlborough Street, Boston.

### TWO YOUNG ARTISTS WIN CHICAGO OPERA AUDITION

Annette Burford, Soprano, and John Lawler, Bass, to Appear During Season with Opera Company

CHICAGO, Aug. 2.—Annette Burford, soprano, and John Lawler, bass, were chosen as the two winners of the Chi-



Annette Burford



John Lawler

cago Opera Auditions finals, held on July 5, from among more than 600 singers from all parts of the nation. The winners each get one supporting role in an opera, making at least one appearance during the season, and \$100 from the Illinois Opera Guild. They will also make one radio broadcast.

Miss Burford, who is from Oklahoma City, Okla., studied there with Kennis Wessel and sings both lyric and coloratura soprano roles.

Mr. Lawler, who is of Philadelphia, Pa., first studied violin in that city, later became a member of the chorus of the Philadelphia Orchestra Opera Association and in 1935 was accepted as a student at the Academy of Vocal Arts in Philadelphia, where he received training in voice, languages and operatic acting. He has also sung leading roles with the Philadelphia La Scala Opera, in Florida, Atlantic City and New Jersey, and has appeared frequently in concert and on the radio.

### Fourth Annual Foster Memorial Concert Given at Babylon, L. I.

BABYLON, L. I., Aug. 1.—The Babylon Festival Chorus and the Bay Shore Choral Society, together with the Nassau-Suffolk WPA Orchestra, Christos Vronides, conductor, gave the fourth annual Foster Memorial concert in Memorial Park on July 5. Maude von Steuben, soprano, was soloist. Miss von Steuben offered an excerpt from 'Aida' and a song by Vincent Youmans. The chorus sang three Foster works and the orchestra was heard in pieces by Rossini, Mendelssohn, Brahms, Strauss, and in Janssen's 'Foster' Suite.

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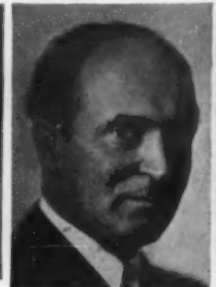
Maria Kurenko



Hans Lange



Edith Mason



Jerzy Bojanowski



Jean Tennyson



Daniel Ericourt



Virginia Pemberton



Henry Weber

## VARIETY IS KEYNOTE OF CHICAGO'S GRANT PARK SERIES

**Twenty-Two Soloists, Twelve Conductors and Nine Orchestras Play at Lakeside Band Shell Within Five Weeks of Concerts**

By CHARLES QUINT

CHICAGO, Aug. 6.

**R**ICH musical fare has been offered those attending Grant Park concerts in the last days of June, in July and so far this month, with many artists of reputation appearing with the various musical organizations playing nightly in the band shell adjacent to Lake Michigan.

Jerzy Bojanowski, conducting his own symphony orchestra on June 28 and 30, proved to be one of the most popular conductors to appear. For his June 28 concert, Mr. Bojanowski selected works by Mozart, Rimsky-Korsakoff, Liadoff, Berlioz and Moniuszko, in all of which were

shown his unusual intuitive grasp of each composer's meaning. Of special interest in his program of June 30 were the excerpts from Moniuszko's opera, 'Straszny Dwor' ('The Haunted Castle'). These included the first act Prelude, third act Intermezzo and the Mazurka from the last act.

In keeping with the high standard set on July 1, when Richard Crooks, tenor, appeared with the Chicago Opera Orchestra, conducted by Henry Weber, the next major attraction, on July 5, Mr. Bojanowski and his orchestra, together with Michael Wilkomirski, violinist, as soloist, drew many thousands. Mr. Bojanowski devoted himself to works by Tchaikovsky, Zelinski, Enesco, and Victor Herbert. Mr. Wilkomirski, to the excellent accompaniment of Mr. Bojanowski and his orchestra, gave an inspired performance of the first movement of Mendelssohn's Violin Concerto. With the same impeccable taste, Mr. Wilkomirski played several smaller compositions by Wieniawski, Rimsky-Korsakoff and Chopin.

On Saturday night, the Walter H. Steindel Symphony, with Aaron Rosen, violinist, gave an enjoyable concert. Mr. Rosen was heard to good advantage in 'Rondo Capriccioso' by Saint-Saëns and 'Polka—a la Paganini' by Oscar. Works by Wagner, Saint-Saëns, Humperdinck, Luigini, Strauss and German were Mr. Steindel's vivid contributions.

Janet Fairbank, soprano, appeared with the Woman's Symphony, conducted by Rudolph Ganz, at the Band Shell on July 7. Arias from Mozart's opera, 'Don Giovanni'; Gounod's 'Faust' and Handel's 'O Sleep, Why Dost Thou Leave Me', were sung with artistic feeling and good taste. Mr. Ganz conducted with spirit and well-defined musicianship throughout.

### Virginia Haskins Sings

On July 9, Virginia Haskins, soprano with the Chicago Opera, made her first appearance in Grant Park with the opera orchestra conducted by Leo Kopp. Miss Haskins delighted with her singing of operatic arias by Thomas and Verdi. On July 12, Henry Weber conducted the WGN Orchestra at the Band Shell, when Marion Claire, soprano, was soloist. Miss Claire began her part of the program with an excerpt from Giordano's opera, 'Andrea Chenier', and a song by Marx. As encore, she sang 'The Blue Danube' from 'The Great Waltz'. Miss Claire, equally at home on the opera, concert, radio and light opera stages, sang music reminiscent of all of these, besides additional encores. Mr. Weber devoted his orchestral activities to works by Brahms, Wagner and Smetana.

Anna Kruetgen, dramatic soprano, soloist with the Chicago Philharmonic, conducted by Richard Czerwony, on July 13 sang 'O don fatale' from Verdi's opera, 'Don Carlos', and 'Amour, viens aider' from Saint-Saëns's 'Samson and Delilah', with fervor, graciously adding encores in response to applause. Mr. Czerwony conducted well-defined readings of Beethoven's Symphony No. 5 and other works by Mendelssohn, Liszt, Saint-Saëns, and Coleridge-Taylor.

On July 14, Naomi Cook, soprano, appeared with the Chicago Opera Orchestra conducted ably by Rudolph Ganz. The richness and amplitude of Miss Cook's voice found ample scope in arias by Wagner and Verdi. Another worthwhile feature

of this concert was Mr. Ganz's excellent presentation of a suite entitled 'Three Paintings', by Felix Borowski.

Henrietta Chase, soprano of the Chicago Opera, sang in Grant Park for the first time on July 16, when she appeared with the Chicago Philharmonic conducted by Mr. Czerwony. She sang with natural charm arias by Bizet and Verdi. Mr. Czerwony gave a colorful account of the Rachmaninoff Symphony No. 2 in E Minor.

On July 17, Freda Draper, contralto, was soloist with the George Dasch Symphony, her contribution including an aria from 'Nadeschda' by Thomas; 'La Partida' by Alvarez and 'Clavelitos' by Valverde, sung with rich quality of tone. Finished performances were given of works by Tchaikovsky, Mendelssohn, Beethoven, and other composers, by Mr. Dasch's orchestra.

### Edith Mason Welcomed

Edith Mason was heard for the first time this season in Grant Park when she sang on July 18 with the Chicago Opera Orchestra directed by Dino Bigalli. Miss Mason's voice seems to gain in warmth and color with each successive hearing, adding lustre to its exquisite purity and perfection. She offered music from Mozart's 'Don Giovanni', Marietta's song from Korngold's 'Die Tote Stadt', an aria from 'La Wally' and Strauss's 'Allerseelen', and numerous encores. Mr. Bigalli provided perfect accompaniments and was an interesting orchestral conductor.

A large crowd was drawn to Grant Park on July 19 when Virginia Pemberton, soprano, made her first appearance at the park concerts, as soloist with the Chicago Philharmonic under Mr. Czerwony. Miss Pemberton, with the Chicago Opera Company, has made immense artistic strides in her singing and it was with genuine pleasure that one listened to her splendid interpretation of 'Depuis le Jour' from Charpentier's 'Louise', in which her voice had beautiful coloring, the phrasing was excellent and her interpretation had unusual nuance and innate refinement. The aria, 'Vissi d'arte', from Puccini's 'La Tosca', brought forth the rich, dramatic quality of her singing, giving added point and brilliance to her work. In the 'Gavotte' from Massenet's 'Manon' Miss Pemberton delighted with the sparkling effervescence with which she sang. Mr. Czerwony gave Miss Pemberton sustained support from the orchestra. His portion of the program had variety and was well received by the large audience.

On July 21, Daniel Ericourt, pianist, made his Grant Park debut when he appeared with the Woman's Symphony led by Mr. Ganz. Mr. Ericourt played Liszt's E Flat Concerto, displaying a fine flair for color, refinement and interpretative ability of high order. His playing had the required largeness of tone necessary for bravura passages, but was kept within well-defined limits and he did not at any time attempt to impress with pyrotechnical display. The audience liked his playing very much and called for several encores at the finish of the Concerto. The orchestral program included the 'Egmont' Overture of Beethoven; Schumann's First Symphony; Henry Hadley's tone poem, 'The Ocean', and two Cherokee folk tunes arranged by Jack F. Kilpatrick, an American Indian. These were played for the first

**Mason, Pemberton, Kurenko and Tennyson Sing — Ericourt Plays Liszt — Paul Robeson Heard—Lange, Ganz, Bojanowski, Weber and Others Conduct**

time in Chicago and were delightful.

Rico Marcelli, conducting his own symphony orchestra, occupied the Band Shell on July 23, with Reinhold Schmidt, bass-baritone, as soloist. Mr. Marcelli began his concert with Tchaikovsky's Fourth Symphony, which was interpreted with intelligent understanding. Other works by Saint-Saëns, Humperdinck, Sibelius, Rimsky-Korsakoff, and others, received interesting treatment. Mr. Schmidt sang 'Infelice', from Verdi's opera, 'Ernani', 'The Blind Plowman' by Clarke, adding several encores in response to the audience's continued applause.

### Jean Tennyson Appears

Jean Tennyson, soprano of the Chicago Opera, was soloist with the Daniel Saidenberg Symphony on July 24. The excellent stage presence of this charming singer was given a severe test when, during the middle of her first aria, 'Pace, pace', from Verdi's 'La Forza del Destino', an ill wind blew parts of the music score from the conductor's desk and the desks of some of the musicians. Miss Tennyson, realizing what had happened, calmly waited while the music was restored to its proper place and asked that it be started over again. Miss Tennyson's singing had dramatic color, well sustained phrasing and the aria was interpreted with understanding and appreciation. 'Caro, Caro, Il mio Bambino' by Guaniere and 'At Dawning' by Cadman, gave the lovely lyrical quality of her voice full scope and brought a full measure of response from the audience. Mr. Saidenberg

(Continued on page 32)

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EUGENIA BUXTON  
JAMES FRISKIN  
JAKOB GIMPEL  
SOL KAPLAN

##### Violinists

ROBERT KITAIN  
BENNO RABINOF  
MAX ROSEN  
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Pianist Heard as Soloist at South Mountain Ensemble Concert in Temple of Music

PITTSFIELD, MASS., Aug. 7.—For eight successive Sunday afternoons during July and August, the South



Harold Bauer

Mountain String Quartet (Kathleen Parlow and Edwin Ideler, violins; Conrad Held, viola, and Willem Willeke, 'cello) is giving a weekly concert in the Temple of Music at South Mountain. During the weeks of the Berkshire Symphonic Festival, however, the concerts are given on

Friday afternoons to avoid confliction. On Aug. 2 the soloist was Harold



Left to Right: Kathleen Parlow, First Violin of the South Mountain String Quartet. Willem Willeke, 'Cellist, and Mrs. Elizabeth Sprague Coolidge, Founder of the Quartet and the South Mountain Music Colony

Bauer. The program comprised the Schumann Piano Quartet in E Flat, Op. 47, the String Quartet Op. 8 by Hovanness and the Brahms Piano Quartet in A Op. 26.

Mr. Bauer's dynamic force endowed the Schumann work with a vigor not too frequently in evidence. The Scherzo was an especially swift and brilliant performance and while one might honestly take exception to Mr. Bauer's choice of tone quality in the Andante Cantabile, with muted strings accompanying the piano, one should with equal honesty concede the artists the praise due them for excellence of ensemble. The Brahms was forceful and arresting. The minor slips in ensemble were deftly covered by the élan with which the four movements were accomplished.

Alan Scott Hovanness is a resident of Greater Boston and a composer who evidently seeks to imbue his work with a certain quasi-oriental flavor through economical employment of instruments and simplicity of themes. His Op. 8 was well received.

For the concert of Aug. 9 the soloists will be Albert Sprague Coolidge, viola, and Harvey Shapiro, 'cello, and for Aug. 16 Mr. Bauer will return to be heard in the Piano Quartet in E Flat by Beethoven and the Schubert Trio in B Flat. The remaining works announced for performance at this pair of concerts include Michael Haydn's Quintet, Daniel Gregory Mason's String Quartet, Max Reger's Sextet in F, Op. 118, and a String Quartet by Henk Badings.

GRACE MAY STUTSMAN

### Walter Mills Gives Recital at Eastman School

Walter Mills, baritone, with Constantine Callinicos, at the piano, gave a recital in Kilbourn Hall of the Eastman School of Music at Rochester, N. Y., on June 27. Mr. Mills sang a group of works by Handel, music by Secchi, Peri, 'Eri Tu' from Verdi's 'A Masked Ball', four Schubert Lieder and other works. The baritone left New York on July 15 for California, where he will sing in Los Angeles on Aug. 15, at Santa Barbara on Aug. 19, and at LaGuna Beach.

### Harriet Henders Sings in Montreal

Harriet Henders, soprano of the Metropolitan Opera Association, was soloist with the Concerts Symphoniques de Montreal on July 18.

## CLEVELAND SUMMER CONCERTS EXTENDED

Ringwall, Adler and Freccia Conduct with Popular Artists as Guests

CLEVELAND, O., Aug. 4.—The second series of "Pop" concerts by the Cleveland Summer Orchestra under Rudolph Ringwall, given in Public Hall and originally planned as a series of twelve to close on July 20, was extended to fifteen by three concerts on July 24, 26 and 27. A total of 87,435 attended these concerts, Public Hall audiences averaging 6,000 nightly.

On July 10, the exceedingly attractive young artist, Carroll Glenn, appeared as soloist and gave a magnificent performance of the Tchaikovsky Concerto for violin, delighting the audience. On July 12, the Czech conductor Hermann Adler, was given an ovation for his superb performance of the Dvorak 'New World' Symphony. Beryl Rubinstein and Arthur Loesser, Cleveland's duo-piano team were soloists and gave a brilliant performance of Duetto Concertante by Mozart-Busoni; 'Romance' by Rachmaninoff, and Scherzo, by Saint-Saëns, which brought forth enthusiastic applause and several encores. The July 13 concert also featured Cleveland artists as soloists, Miriam Berg, mezzo-soprano, and a trumpet trio composed of members of a well-known family of musicians, Alois, William and Charles Hruby. Miss Berg was heard to advantage in 'Connais tu le pays' from 'Mignon', and 'Il segneto per esser felice' from 'Lucrezia Borgia'.

Massimo Freccio, conductor of the Havana Philharmonic, was guest conductor of the July 18 and 19 concerts. He was most cordially received. Leonard Warren, baritone, one of the 1939 winners of the Metropolitan radio auditions which are sponsored by the Sherwin-Williams Company of Cleveland, was soloist on July 19. Mr. Warren immediately won the large audience by his robust singing of 'Cortigiani, vil razza dannata' from 'Rigoletto', and 'Largo al factotum' from 'The Barber of Seville'.

Mr. Ringwall returned to the conductor's podium for the all-request program of July 20. Alice Chalifoux, popular young harpist of the Cleveland Orchestra was soloist, playing Debussy's Dances for harp and string orchestra plus several encores which displayed her technical skill.

### Fray and Braggiotti Heard

The three added concerts were enthusiastically received. Jacques Fray and Mario Braggiotti, duo-pianists, who created a sensation on June 26, returned on July 24 to achieve the flattering attendance record of 14,332 for two appearances. The only listed selection was Rachmaninoff's Prelude in C Sharp Minor, but the tremendous bursts of applause recalled them until they had added Gershwin's Rhapsody in Blue, Lecuona's 'Malaguena', a shortened version of Ravel's Bolero, two Viennese waltzes and several other works.

On July 26 Hilda Burke, Metropolitan Opera soprano and great favorite with Cleveland audiences was soloist, singing arias from 'La Bohème' and 'Madame Butterfly'. On July 27 at the final concert Michael Bartlett's splendid singing of 'Cielo e Mar', from 'La Gioconda', 'La Reve' from 'Manon' and four encores pleased a crowd of 6,551 music lovers.

Edgar A. Hahn, president of the

Summer Music Society, has announced the third season of these delightful concerts for next summer. Cleveland has shown its enthusiasm for informal evenings of good music by its attendance at this year's concerts, an increase over the season of 1939 of 16,619.

### New Series Launched

A series of eleven concerts co-sponsored by the City Recreation Department and The Cleveland News, given alternately in Gordon and Edgewater Parks, was launched on July 16. The Cleveland Women's Symphony under Hyman Schandler, appeared on July 16 and July 17. Outstanding musical organizations, dance groups and nationality groups are presenting programs through Aug. 21. The series is supervised by Elisabeth Joki of the City Recreation Department.

A performance of Gilbert and Sullivan's 'The Gondoliers' was given at Cain Park Theatre on July 30 by the Comic Opera Company of Cleveland under Handel Wadsworth.

WILMA HUNING

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## LOUISVILLE SUMMER OPERA SERIES ENDS

Six Works Performed During  
Season at Iroquois Park,  
Drawing Large Crowds

LOUISVILLE, KY., Aug. 3.—The 1940 season of summer opera, which ran for six weeks at the open-air amphitheatre in Iroquois Park, closed on July 28 in a blaze of glory for principals, chorus, orchestra, the technical staff, the scenic artists, and particularly the local ballet of twelve highly talented girls.

The list of operas given included 'The Desert Song', 'The Firefly', 'Anything Goes', 'Maytime', 'The Merry Widow' and 'Countess Maritza'. The singers included Nancy McCord, Bernice Clare, Doris Patson, Hope Emerson and a full contingent of supporting artists.

The operas were superbly presented by the Louisville Park Theatrical Association, through J. J. Schubert, the New York producer. The costumes were notably handsome, the settings by Rollo Wayne (of Louisville), were beautifully conceived and carried out, the lighting and staging were fine; in fact, too much cannot be said for the productions.

The audiences, except when it rained, were always large and enthusiastic, and there were not many rainy nights. No performances were given on Sunday

evenings, except when rain had necessitated the postponement of a regular performance. No reports have been made public as to the financial outcome of the season as yet.

HARVEY PEAKE

### New Louisville Series Planned

LOUISVILLE, KY., Aug. 10.—Plans for 1940-41 were made public by the Louisville Community Concert Association recently by the managing director, William G. Meyer. The season will begin late in October and the association will present the Philadelphia Orchestra, Bidu Sayao, Charles Kullman, Zino, Francescatti, and Simon Barer, the last entertainment of the series of five presented by the Louisville Community Concert Association. H. P.

### Morley Evans Gives Recital

Morley Evans, baritone, was cordially received by a large audience in the Nurses Residence Auditorium on the evening of June 18. Mr. Evans sang an interesting program, divided into five parts, which opened with a group of seven songs by Dvorak. Other works included four unpublished songs by Creighton Allen; Verdi's 'Credo in un Dio Crudo' from 'Otello', followed by works of Lully, Handel, Mozart, Tchaikovsky, Chadwick, MacDowell and Foote. Harrison Potter provided excellent accompaniments.



News Tribune Staff Photo

### COMPLETING A SUCCESSFUL CAMPAIGN

Committee Members of the Jefferson City, Mo., Civic Music Association Meet After Membership Week; (Left to Right), Mrs. J. D. James, President; Hugh Stephens, Mrs. Hubert Bates and Wilbur D. Ruggles, Vice-Presidents; and S. M. Harrington, Special Representative of the Civic Concert Service, Inc.

JEFFERSON CITY, Mo., Aug. 10.—The Jefferson City Civic Music Association increased its membership twenty-one per cent in its recent drive, according to Mrs. J. D. James, president of the Association. The following have been

selected for next season's course in Jefferson City: Alexander Brailowsky, pianist; the St. Louis Sinfonietta, John Gurney, bass, and the Don Cossack Chorus, conducted by Serge Jaroff.

## BALTIMORE STADIUM SEASON CONCLUDED

Klemm and Thatcher Conduct  
Civic Symphony—Stokowski  
Leads Youth Orchestra

BALTIMORE, Aug. 10.—The Stadium Civic Symphony, with Gustav Klemm as guest conductor, presented the fourth of the Sunday evening programs before an audience of 5,000 on July 14. Mr. Klemm was represented as composer with his songs 'Sounds', 'Love, You Are My Music', brilliantly interpreted by Henriette Kern, soprano, and 'We're on Parade', sung effectively by Jeffrey Gould, baritone. An orchestral composition by the guest conductor, a lilting valse, titled 'Amourette', gained much applause. The remaining portions of the program brought works by Deems Taylor, Victor Herbert and others.

### Series Prematurely Closes

The Stadium Civic Symphony with Howard R. Thatcher as guest conductor, and Irma Schenuit Hall as solo pianist, presented what may be termed "the swan song program", for with this appearance the organization finds itself facing financial losses which mean the termination of the second season of concerts at the Stadium. The closing program gave representation to four compositions by the guest conductor and these were cordially received. The solo pianist gave a virile interpretation of the Grieg Concerto. Thomas F. McNulty, president of the organization, announced that financial losses as yet were not crushing, but he and the officials of the civic venture (not to be confused with the municipally planned music schedule) thought it wise to withhold further activity until next season.

Leopold Stokowski and his All American Youth Orchestra electrified a huge audience at the Coliseum on July 22. The audience sweltered in a temperature of 100, yet the scene of these

youthful musicians playing as veterans was inspiring.

A massed band, both municipal groups, with Kenneth Clark as song-leader, Elizabeth Bolek, local soprano, as soloist, Captain Lansinger and Osmar Steinwald as conductors, Frederick R. Huber as chief organizer in the role of music director for the municipality, and moving pictures furnished a "musical picnic" on the broad lawns of Druid Hill Park on the evening of July 24.

FRANZ C. BORNSCHNEIN

Guy and Lois Maier Join NBC Artists Service

Guy and Lois Maier, recent additions to the duo-piano field, are now under the management of NBC Artists Service. Mr. Maier was formerly a member of the partnership, Maier and Pattison.



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## MONTREAL CONCERTS BRING GUEST ARTISTS

### Visiting Conductors Lead Les Concerts Symphoniques—Soloists Add to Fare

MONTREAL, Aug. 9.—A total of eleven concerts will have been given when the summer series of La Société des Concerts Symphoniques de Montréal is concluded on Aug. 29. The series, now in its third year, has again drawn record audiences averaging between 5,000 and 6,000 listeners, to the terrace on the summit of Mount Royal, each Thursday evening.

Practically the entire symphony orchestra of about sixty musicians takes part in each concert. The policy of engaging guest conductors which is a feature of the Concerts Symphoniques' winter season, is continued during the summer. For 1940, soloists were added as an extra attraction. The summer concerts were also broadcast.

#### New Conductors Welcomed

Of the conductors so far engaged, four are making their first appearances in this city. Fabien Sevitzky of the Indianapolis Symphony conducted on June 27, Walter Ducloux, formerly of Lucerne, Switzerland, followed Mr. Sevitzky. Laszlo Halasz of the St. Louis Opera Company, makes his Montreal debut on Aug. 15, and Maurice Abravanel of the Chicago Opera on Aug. 22.

Izler Solomon, conductor of the Illinois Symphony, who made a great impression on his first appearance here during last season's winter concerts, led a summer concert on July 25. Georg Sebastian of Scranton, whose conducting was remembered from the 1939 summer series, made his second Montreal appearance the Thursday after Mr. Solomon. Other repeats have included Wilfred Pelletier of the Metropolitan Opera, who is artistic director of Les Concerts Symphoniques, Jean Morel, formerly of the Paris Symphony; Sir Ernest MacMillan of Toronto, and Jean Marie Beaudet of the Canadian Broadcasting Corporation. Dr. Pelletier opened the series on June 20.

The society adopted for this year the shrewd box office practice of not announcing soloists until the last feasible moment. Thus just before each concert the following were announced: Eleanor Steber, who won this year's Metropolitan Auditions of the Air, and the other Metropolitan Opera soloists, Raoul Jobin, tenor, a Canadian; Harriet Henderson, soprano; Leonard Warren, bari-



André Mathieu

tone. Arthur Carron sings on Aug. 15.

A sensation of the season was André Mathieu, the ten-year-old lad who plays his own compositions and introduced this time his new Piano Concerto No. 2, a remarkably sophisticated excursion, all things considered. Young Mathieu is a native of this province and was trained in France, from where he returned when war was declared last September.

He was a pronounced success on July 11. The crowd so applauded the cool, business-like little figure in white that André had to give a group of solos in addition to his Concerto. This he did with his usual amazing exactitude and aplomb. Mr. Morel conducted sympathetically and seemed to have no trouble with the soloist in tempi or other technical matters.

Three Canadian musicians were also engaged. Jean Dansereau of Quebec, was solo pianist with Dr. Pelletier. Arthur LeBlanc, violinist, was soloist on Aug. 1. Paul Doyon, a local pianist, will be heard on Aug. 22.

Programs have been lighter this year than during either of the two previous summers. This has been due in part to the war. Owing to the size of the audience and the popular nature of the concerts, there has been a tendency to avoid German music. However, Sir Ernest MacMillan led the Overture to Wagner's 'Rienzi' with no untoward results and works by Mozart, Beethoven and Weber have been heard. Symphonies listed included three by Tchaikovsky, Schubert's 'Unfinished', Dvorak's 'New

World' and Mozart's G Minor. Rossini, Debussy, Ravel, Sibelius and Kodaly have also been represented.

THOMAS ARCHER

## SOLOISTS ENHANCE TORONTO PROGRAMS

### Pernel, Glaz, Munz, Rabinof and Winslow and Fitz-Simons Appear under Stewart

TORONTO, Aug. 2.—The Toronto Philharmonic, Reginald Stewart, conductor, continues to play to capacity houses in the Arena of the University of Toronto. Mr. Stewart has shown keen appreciation of the musical taste of his audience, the vast majority of whom are young people attending summer school University classes and business and professional men who on account of the exigencies of the war find it necessary to stick at their jobs throughout the summer. The audiences represent a cross-section of the social and economic life of Toronto and the Province, and a survey of the programs indicates the progress of musical history in this city.

#### Orrea Pernel Plays Mozart

During July, Mr. Stewart included Beethoven's Seventh Symphony; Symphony in G, No. 94, Haydn; Concerto in A for violin and orchestra by Mozart with Orrea Pernel as soloist.

Besides these major symphonic works there have been compositions by Bach, Schubert, Dvorak and Thomas. Contemporary composers were represented by Weinberger, Falla, Samuel Barber, Carpenter, Walton and Rachmaninoff.

Owing to immigration regulations which became effective on July 1, it has been found necessary to make changes in the soloists announced earlier in the season. Miss Pernel, English violinist, appeared with the orchestra on July 4; Miriam Winslow and Foster Fitz-Simons, dancers, on July 11. Mieczyslaw Munz, pianist, on July 18; Benno Rabinof, violinist, July 25, and Hertha Glaz, contralto, on Aug. 1.

ROBERT H. ROBERTS

## STADIUM SEASON BEGUN IN PORTLAND

### Gershkovitch Leads Symphony in Fifth Summer Season—Noted Guests Appear

PORTLAND, ORE., Aug. 10.—The Summer Symphony Fund, Inc., under Walter W. R. May, is sponsoring six concerts by the Portland Symphony, led by Jacques Gershkovitch, conductor of the Portland Junior Symphony, at the Multnomah Civic Stadium. This is the orchestra's fifth season of stadium concerts.

The series began on July 15. Oscar Levant postponed his engagement to play with the orchestra on that date. Mr. Gershkovitch conducted orchestral works by Glinka, Bach, Dvorak, Smetana, Tchaikovsky, Mozart, Delibes and Borodin. Gladys Swarthout, as soloist, nearly tripled the attendance, on July 22. An aria from 'Mignon' and a group of Auvergne songs in dialect won the audience, which demanded encores. Mr. Gershkovitch led works by Weber, Johann Strauss, Glazunoff, Beethoven and Rimsky-Korsakoff.

Mr. Levant canceled the postponed

engagement and Anne Jamison graciously substituted for the pianist on July 29. Miss Jamison repeated her success of last season with arias and songs, which were supplemented by charming encores. The orchestra contributed a program which began with the Overture to 'Die Fledermaus' and closed with 'Caucasian Sketches' by Ippolito-Ivanoff.

John Charles Thomas attracted a record attendance of 13,000 on Aug. 5. The orchestra played music by Corelli-Pinelli, Dukas, Rimsky-Korsakoff and Tchaikovsky. Mr. Gershkovitch shared the applause with the orchestra. Mr. Thomas sang three arias with the orchestra, followed by encores, accompanied by Carroll Hollister, including a group of English songs.

JOCELYN FOULKES

### Mary Hill Doolittle Joins Laberge Management

Mary Hill Doolittle, 'cellist, has joined the artist management of Bernard R. Laberge for the coming season.

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# NEW MUSIC: New Songs, Novelties for Violin, and Organ Works Published

## TWO FINE MALOTTE SONGS AMONG SCHIRMER NOVELTIES

FROM Albert Hay Malotte come two new songs that further exemplify the authoritative fluency in writing elaborate art songs that has characterized this composer's previous prolific activity in this field. 'O the Fierce Delight' is a full-throated and widely ranging vocal setting, with an opulent piano accompaniment, of an inspiring apotheosis of "the fierce delight that comes from the wild" by Hamlin Garland, while 'To a Skylark' is a similarly eloquent setting on an elaborate scale of the Shelley poem of that title.

They are published by G. Schirmer, Inc., who have released other song novelties also of intriguing interest. One of these is 'My Garden', an effective setting by Powell Weaver for high voice of Thomas Edward Brown's charming poem. 'A garden is a lovely thing, God wot!'; another is a fine new song by Ernest Charles, 'Who keeps the years?', with words by Clarence Olmstead; and a third is 'April' by Cesare Sodero, with a Theodora Garrison poem as the text, an exultant Spring song in which the brilliant piano accompaniment vies with the skilfully moulded voice line in felicitous effect.

Then there are three songs of simpler character and more undiluted melodic implications that should make a wide appeal, each on its own merits. 'When arbutus blooms' by Jennie Prince Black, with words by Herbert Livingston Satterlee, is an engaging little song with a haunting curve of the line; Sydney King Russell's 'Sandy River', with verse by Jesse Stuart, has an indefinable but irresistible flavor and charm, and Homer Grunn's 'When Maytime comes again', with text by Grace Hamilton, has a spaciously sweeping line of immediate appeal. Edward Boatner has provided another admirable arrangement of a traditional Negro spiritual with his version of 'Oh, What a Beautiful City!', and the same house has also brought out 'Let me always sing!' with both words and music by Gene Raymond and has re-issued two songs by Oley Speaks, 'The Hills of Kerry' and 'Greeting', under assigned copy-right.

## A LOTTE LEHMANN POEM IS SET BY EUGENE ZADOR

FOR 'Life calls to me', one of two new songs by Eugene Zador, an imaginative poem by Lotte Lehmann has been the inspiration, and both the original German words of the versatile songstress and an English translation of them by Alice Mattullath are given. This is a straightforward song of long melodic phrases with an emotional sweep of the line, culminating in an imposing climax, that should make it an especially popular encore song as well as a favorite radio number.

Its companion, 'Deep Night', in more reflective mood, is a setting by Mr. Zador of English words by Miss Mattullath based on a poem by Franz Evers that aptly crystallizes the spirit of the text with insinuating melodic charm. These songs are published by the Harmonia Edition Publishing Company, of which the Edward B. Marks Music Corporation is the agent.

The same firm has embarked upon the laudable enterprise of issuing a comprehensive new edition of the works of the richly gifted Erich J. Wolff, a composer whose career came to an untimely close.



Jascha Heifetz



Joseph Szigeti

All are supplied with both English and German texts and a few of them, with French and even Italian versions as well. At hand are the charming little 'Cradle Song' ('Close your eyes, my dear') and a group of Eleven Songs of invariably fine quality, which have engaged the active attention of many concert artists. The titles are 'I am so alone', 'The Whole Wide World', 'God's Garden', 'Since you're near' ('Alle Dinge haben Sprache'), 'Take me and take my roses', 'From Heart to Heart', 'Memories', 'Harvest Home', 'From Me to Thee' ('Fäden'), 'Melodies' ('Ich bin eine Harfe') and 'Love me' ('Knebe und Veilchen').

## MORE VIOLIN NOVELTIES BY HEIFETZ AND SZIGETI

THE extended lists of arrangements and transcriptions for the violin already standing to the credit of Jascha Heifetz and Joseph Szigeti have been further lengthened and enriched by two recent additions made by these master violinists and published by Carl Fischer, Inc.

Mr. Heifetz has taken in hand an Adagio and a Presto by Josef Haydn, from the string quartet Op. 54, No. 2, and fashioned them into a singularly effective short number for violin and piano, while Mr. Szigeti has focused his attention upon the 'Danse du meunier' ('The Miller's Dance') from Manuel de Falla's ballet 'El Sombrero de Tres Picos' and adjusted its Spanish essence to the violin and piano with brilliant possibilities for any violin virtuoso with fluent command of double-stopping.

The same house has also issued several piano novelties. Two are the work of Alberto Jonás and constitute his Opus 22, a Concert Etude in double notes being No. 1 while a Novelette, an etude mainly in seconds, is No. 2. Both are well-worked-out studies calculated to prove both beneficial to the players that master them and pleasing as program material. Then there is a set of three pieces by Alexander Sklarevski, a 'Pensée élégiaque', 'Zouleika' and 'Un poco di Vienna', Nos. 1, 2 and 3, respectively, of the composer's Opus 6. These are all fluently written short pieces in pianistic idiom, well adapted to teaching purposes and not difficult to play. The graceful Viennese waltz, 'Un poco di Vienna', can claim to be the most attractive of the set.

The publishers have also had the inspiration to gather together within one cover ten of the most famous waltzes of Johann Strauss as arranged for the piano, naming the collection simply 'Strauss Album'. The waltzes selected and edited by W. Strasser for the purpose are, 'On the Beautiful Blue Danube', 'Tales from the

Vienna Woods', 'Southern Roses', 'O Lovely May', 'Treasure Waltz' (from 'The Gipsy Baron'), 'Wine, Woman and Song', 'Vienna Life' ('Wiener Blut'), 'Artists' Life', 'Thousand and One Nights' and 'Voices of Spring'.

## FAMOUS 'SHVANDA' POLKA ARRANGED FOR DUO-PIANISTS

ONE of the most considerate gestures yet made for the benefit of the voracious two-piano teams has been the transcribing by Jaromir Weinberger of the Polka and Fugue from his opera 'Shvanda' for their medium, for not only does the irresistible lilt of the now familiar Polka ensure an inevitable success with any audience but the expert manner in which the two piano parts are interwoven is a feature bound to afford the players involved immense musical satisfaction. The transcription is issued by the Associated Music Publishers, Inc.

The jolly and extended fugue subject, introduced pianissimo but subsequently developed colorfully, forms a suitable pendant to the polka, and when the theme of the polka is slyly introduced against the theme of the fugue an effect of peculiar piquancy is achieved. The same device applied to fragments of the two themes constitutes the basis of the brilliant finale. It is safe to predict that this will find its way into the repertoire of every team of professional duo-pianists within a very short time, while its demands for technical virtuosity will deter the inadequately equipped.

## WORKS FOR ORGANISTS BY BRITISH COMPOSERS

Of rare quality are organ novelties that have recently come from England and the Oxford University Press via Carl Fischer, Inc. And of especially distinctive beauty are Three Liturgical Preludes by George Oldroyd, small in framework but musical gems of purest ray serene, the second and third in particular being of haunting ethereal charm.

Five Meditations on Evening Hymns by Gordon Phillips are noteworthy for the unique manner in which familiar sacred tunes are but half revealed and half disguised and for the fine contrapuntal treatment accorded them. The hymns so put to uncommonly effective use are, 'Abide with me', 'Glory to Thee, my God, this Night' (Tallis's Canon), 'Sweet Saviour, bless us ere we go', 'The day is past and over' and 'Saviour, again to Thy dear Name we raise'. Mr. Phillips has also adroitly arranged for the organ three numbers from Bach suites, the Gavotte and the celebrated Air in D from the violin suite No. 3 and the Sarabande from the first French Suite for piano.

Another excellent adaptation of a Bach composition is Edwin Benbow's arrangement of a flowingly figured Harpsichord Praeludium in E Flat, in which an additional melody designed to float, though not obtrusively, above the main texture has been felicitously added to the original, which has been retained unaltered excepting here and there in register. Dom Gregory Murray, too, has added to the Bach arrangements by producing a fine organ version of the Adagio from the Sixth Brandenburg Concerto. A Voluntary in D Major by the early nineteenth century Thomas Adams, edited by R. J. Ashfield, is of almost Bach-like purity of line and stability of structure.

Then there is a spirited and well-conceived 'Fanfare' by Charles F. Waters, also an engagingly moodful Elegy by Geoffrey Leeds and two attractive short pieces by Richard Hall, an Intermezzo and a Nocturne.

## NEW MUSIC RECEIVED

### Mixed Voices (4 parts), secular:

'Till the Sandman Comes' (Lullaby), by Menotti Salta, arr. by the composer; 'Song to the Workers and Builders', by Wm. Pelz; 'Beautiful Dreamer', by Stephen Foster, arr. by N. Clifford Page; 'A baby was sleeping', ('The Angels' Whisper'), ancient Irish melody, arr. by Gwynn S. Bement (J. Fischer). 'Love Is a Sickness' and 'In Praise of Neptune', by Arthur Warrell; 'Ring Out, O Joyful Bells!', by William Veitch; 'Aubade', by Gerald Cockshott, words adapted from 'The Kings

Quhair' of King James I of Scotland (Stainer & Bell: Galaxy).

'Rise, Men Courageous', by Wilbur Chenoweth; 'Tom Cats', by Gustav Klemm, arr. by the composer; 'Fog', by Hoyt Irwin, to Sandburg's poem; 'Ebb and Flow', by Clarence Loomis, ed. by Walter Aschenbrenner; 'Shadrack', by Robert MacGimsey, arr. by Orrie Lee (C. Fischer).

'Dance of the Comedians', from 'The Bartered Bride', by Smetana, arr. by Henri Elkan (Elkan-Vogel).

'No Blackout of Peace', by D. Herbert; 'Immortal Song', choral paraphrase of themes from Tchaikovsky's piano concerto in B Flat Minor, and 'Scandia', by Samuel Richards Gaines; 'A Thousand Times I Ponder', Swedish folk-tune, arr. by Morten J. Luvaas, and 'Hi, Ho, Sing Gaily', Swiss folk-tune, set by Morten J. Luvaas; 'The Arrow and the Song', by Peter W. Dykema (Birchard).

'Come, Sleep', by G. F. Broadhead (Ditson). 'Serenity' and 'Go, Song of Mine', by Will Barton (Modern Music Press).

### Mixed Voices (4 parts), secular:

'Bist du bei mir' ('If thou wert near'), by Bach, arr. by Katherine K. Davis; 'You Stole My Love', by Walter Cecil Macfarren; 'The Rich Old Miser Courted Me' and 'The Sun Had Sunk Behind the Hill', two New England folk-songs, arr. by Ruth E. Abbott; 'O Lovely May', by Brahms, with additional bass part (E. C. Schirmer).

'Ode to the British Empire', by Douglas Hopkins; 'Sleep, Wayward Thoughts!' and 'All Ye Whom Love or Fortune Hath Betrayed', from 'The First Booke of Songes or Ayres', by John Dowland; 'Trade Winds', by W. M. Ibberson; 'At a Railway Station', by Arthur Warrell; 'Dirge in Woods', by Ernest Walker; 'Music', by Dom Gregory Murray (Oxford: C. Fischer).

'Nature Ushers in the Dawn', by Radie Britain; 'Early One Morning', old English folksong, arr. by Alfred Whitehead (Schmidt).

### Mixed Voices (8 parts), secular:

'My Native Land', by Alex. Gretchaninoff, arr. by Mae Nightingale (C. Fischer).

'Old May Song', by Don Malin, with old English rhyme; 'Gentle Annie', by Stephen Foster, harmonized by Harvey Worthington Loomis and arr. by Ralph M. Holmes (Birchard).

'O Softly Singing Lute', by Felix Borowski, 17th century words (J. Fischer).

'My Love Dwelt in a Northern Land', by Edward Elgar, revised by H. Clough-Leigher (E. C. Schirmer).

'Loveliness of Night', by Earle Blakeslee, with baritone solo (G. Schirmer).

### Mixed Voices (miscellaneous combinations):

'Nature's Lullaby', by David Haupt, for two sopranos, two basses, alto and tenor; 'Old Uncle Ned', by Stephen Foster, arr. by Mae Nightingale for Junior High School boys (or mixed voices), mezzo-soprano, alto, alto-tenor and baritone (C. Fischer).

'Three Pictures' from 'The Tower of Babel', by Anton Rubinstein, revised by H. Clough-Leigher; 'The Sons of Shem' for soprano and tenor, 'The Sons of Ham' for alto and bass, and 'The Sons of Japhet' for eight-part mixed chorus (E. C. Schirmer).

### Male Voices (4 parts), secular:

'A Song at Parting' and 'Awake, My Love', by Wm. Ryder; 'In Those Merry Days', from 'Box and Cox', by Sullivan, arr. by Harvey Enders; 'By the Banks of the Tiber', madrigal by Palestrina, arr. by Gwynn S. Bement (Ricordi).

'The Glendy Burk', by Stephen Foster, arr. by Gladys Pitcher; 'De Gray Owl Sing', by Christopher Thomas; 'Splash!' and 'Scandia', by Samuel Richards Gaines; 'The Arrow and the Song', by Peter W. Dykema (Birchard).

'Bald Head Lee', by Bainbridge Crist; 'March of the Highlanders', by Lewys Thomas; 'Tom Cats', by Gustav Klemm, arr. by the composer (C. Fischer).

'The Self-Banished', melody by Dr. John Blow, arr. by Samuel Liddle; 'Will Ye No Come Back Again?', Scottish traditional song, arr. by Arthur Warrell; 'Gardener's Grouse' and 'By the Riverside', by S. E. Lovatt (Stainer & Bell: Galaxy).

'Song of the Mississippi Boatmen', Negro folksong, arr. by John W. Work; 'Wedded Bliss', by Haydn, arr. by Howard D. McKinney; 'Sing, Maiden, Sing', by Selim Palmgren, arr. by Howard D. McKinney; 'The Hopeful Serenaders', by Grieg, with baritone solo; 'Beautiful Dreamer', by Stephen Foster, arr. by N. Clifford Page (J. Fischer).

'Bois épaix' ('Sombre Woods'), by Lully, arr. by Wayne Howorth (Boosey & Hawkes).

'Blue Are Her Eyes', by Wintter Watts, arr. by the composer (Ditson).

### Male Voices (4 parts), secular:

'My Love Dwelt in a Northern Land', by Edward Elgar, arr. by Roger Parnell; 'When Allen-a-Dale Went a-Hunting', by Robert de Pearsall, arr. by W. Gunn Shepherd (Modern Music Press).

'Flow Gently, Sweet Afton', by S. E. Lovatt; 'Sonnet to the Almighty', by Harold Noble; 'I Am a Roamer', by Mendelssohn, arr. by Harold Noble (Oxford: C. Fischer).

'Sweet Kitty Donovan', by A. Lochhead, arr. from J. Michael Diack's arrangement by John Vine (Paterson: C. Fischer).

Three Choruses from 'The Magic Flute', by Mozart, arr. by Cleveland Jauch, Jr., each chorus requiring a different combination of the voices (Flammer).

### Male Voices (8 parts), secular:

'The Silver Swan', by Orlando Gibbons, arr. by Carter Harmon, for two tenors, two first basses and second bass (Flammer).

## FOR STRING ORCHESTRA

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## NEW SERIES PLANNED BY YORK SYMPHONY

Zimbalist, Martinelli, Wittgenstein and Chorus to Appear  
Under Louis Vyner

YORK, PA., Aug. 10.—The York Symphony, composed of eighty volunteers and under the direction of Louis Vyner, states the following artists will appear with their organization during its ninth season, which opens on Nov. 12: Efrem Zimbalist, Nov. 12; Giovanni Martinelli, Jan. 16; Paul Wittgenstein, March 13; York Chorus, April 22.

The Zion Lutheran Church group, under Adam Hamme, organist, plans to perform Handel's 'The Messiah', Brahms's 'Requiem' and the 'Requiem' of Mozart.

The choir of Christ Lutheran Church is planning at least one performance of Handel's 'The Messiah' under Norman A. Lindsay, Jr., and the First Presbyterian Choir under J. Frank Frysinger will give Bach's 'God's Time Is the Best Time'.  
M. R. C.

### H. W. Gray Company Offers Prize for Anthem

Under the auspices of the American Guild of Organists a prize of \$100 has been offered by the H. W. Gray Company to the composer of the best anthem submitted by any musician residing in the United States or Canada, whether a member of the Guild or not. The text, which must be in English, may be selected by the composer. The manuscript, signed by a nom de plume or motto and with the same inscription enclosed in sealed envelope containing the composer's name and address must be sent to the American Guild of Organists, 630 Fifth Avenue, N. Y., not later than Jan. 1, 1941. The winning anthem will be published on a royalty basis and will be performed at the biennial convention of the A. G. O. in June, 1941.

### Wagenaar Quartet Selected for Publication by S. P. A. M.

The Society for the Publication of American Music, A. Walter Kramer, president, has chosen for publication this year Bernard Wagenaar's Third String Quartet. This is the second time that the society has honored Mr. Wagenaar, whose Sonata for Violin and Piano was brought out in 1928. The Third Quartet is in three movements, all in the classic form, and has been performed by the Curtis and the American Quartets. It was given its first New York performance by the League of Composers in March.

### Bartók to Return to America

Béla Bartók, Hungarian composer and pianist, will return to the United States with his wife in October. Mr. Bartók will begin his tour of the country on Nov. 3, when he will play his new sonatas for two pianos and percus-

sion at a concert of the New Friends of Music in New York. His wife, Ditta Pasztory-Bartók, will play the second piano. The composer will go to St. Louis for the first American performance of his new work, Divertimento for string orchestra, conducted by Vladimir Golschman on Nov. 9. The Philadelphia Orchestra will present this work in New York in January.

### MACDOWELL CLUB LISTS NINTH ARTISTS' CONTEST

Auditions Will Be Held in October—  
Winners to Be Presented at  
Club in Recital

The MacDowell Club of New York City will hold its ninth annual Young Artists Contest in October. Winners will be presented in recital at the MacDowell Club Auditorium without expense.

Pianists, violinists, 'cellists or harpists entering the contest must be prepared to play from memory a complete recital program and one concerto. Singers must be prepared to perform a program of standard numbers in three languages, English, German and either French or Italian. Chamber music organizations must be prepared to play a program of three standard works. Selections from these programs will be heard by the judges.

The contest is open only to students who have not appeared in recital in New York, and who are not over thirty years of age. Applications must be filed before Sept. 30 and must be accompanied by a letter of recommendation from a teacher or musician of acknowledged standing. Application blanks may be procured from the MacDowell Club Young Artists Contest, 166 East 73rd St., N. Y.

### Works by Gardner Read Performed

Gardner Read's Prelude and Toccata, Op. 43, was performed by the All-American Youth Orchestra, conducted by Leopold Stokowski at Atlantic City on July 21 and at the Lewisohn Stadium in New York on July 25. His 'Petite Pastorale', Op. 40a, was given its first performance on Aug. 1 by the Faculty Little Symphony at Interlochen Bowl, Interlochen, Mich., under Guy Fraser Harrison. Mr. Read is serving as professor of composition at the National Music Camp at Interlochen. On Aug. 18 he will conduct the camp choir over an NBC network in his own work, 'Where Corals Lie', for mixed chorus and two pianos, Op. 49.

### Erno Balogh Composing New Suite

Erno Balogh, pianist and composer, who is spending his vacation at River-ton, Vt., is preparing a new arrangement of Strauss's 'Die Fledermaus' made by the composer Stephen Kovacs and dedicated to Mr. Balogh. Mr. Balogh is himself working on an orchestral suite. He will give a recital in the Town Hall, N. Y., on Oct. 15, following which he will go on tour, playing in Michigan, Iowa, Kansas, New Jersey, North Carolina, Virginia, West Virginia and Florida. On June 11, Alfred Wallenstein conducted Mr. Balogh's Divertimento on his Symphonic Strings Hour.

Solovox, New Electronic Instrument,  
Shown

A private showing of the Solovox, a new electronic musical instrument invented by Laurens Hammond, was held at the Hammond Organ Studios on July

## Orchestral Association Gets Mozart M.S.

Original Manuscript of Mozart's  
'Haffner' Symphony Becomes  
Permanent Possession of Na-  
tional Orchestral Association

THAT the original manuscript of Mozart's 'Haffner' Symphony, written in 1782, and one of the few Mozart manuscripts in the world outside a national museum, has become the permanent possession of the National Orchestral Association, Inc., "laboratory" for young American musicians, was made known on June 29. The prized manuscript, a gift from one of the directors of the association, was presented on the occasion of the organization's recent tenth anniversary meeting.

The Haffner manuscript had an adventurous career before it arrived in New York. Written in 1782, it was sold in 1800 by Mozart's widow, Konstanze, to the Offenbach music publisher, Johann Andre. His son Julius inherited it in 1841, and in 1860 King Ludwig II of Bavaria acquired the composition as a birthday gift from Mayer Karl Rothschild, consul-general in Frankfurt. Ludwig, the patron of Wagner, considered it the most precious of his musical possessions and carefully preserved it in the special case which Rothschild had built for it. The regal case is equipped with a spring to raise the manuscript and is still in perfect condition. It is satin-lined and covered with pale blue velvet, with corners of beaten silver, on the upper side of which is the italic letter "L" and an emblem with the Bavarian arms in silver. The manuscript remained in the possession of the Bavarian Royal House until 1935 and a year later was brought to this country by way of England.

The Haffner Symphony was written in Vienna, the first of the six great works which Mozart composed in that city, between the middle of July and



The Original Manuscript of Mozart's 'Haffner' Symphony in the Special Case Built for It by Mayor Karl Rothschild and Given by Him to Ludwig II of Bavaria

the beginning of August, 1782, at the request of Mozart's father, Leopold, who was living in Salzburg. Mozart's friend and companion of his own age, his countryman Siegmund Haffner, Jr., the son of the deceased Burgomaster of Salzburg, was celebrating his elevation to the nobility, and this was the occasion—as was only discovered comparatively recently—for which Father Mozart requested the symphony from his son.

Dr. Kinsky of the University of Cologne and formerly custodian of the Heyer Museum says, in part: "This is the original holograph manuscript, in Mozart's hand, of the so-called Haffner Symphony (D Minor, Köchel-Verzeich, 385) in full score. The superscription: 'Synfonia', and next to it to the right in the hand of Father Leopold Mozart: 'di Amadeo Wolfgango / Mozart a Viena nel Mese di / Luglio 1782'; beneath this in the hand of G. N. v. Nissens: 'und / seine / Handschrift'."

29. Dr. Fritz Reiner was honorary host, representing Mr. Hammond. A musical program was given by Virginia Carrington Thomas at the organ, Bert Burhman at the Novachord and Harry Campbell, Eleanor Tumarkin and Hazel Scott at the Solovox and piano.

### Joyce Barthelson Composing New Work at MacDowell Colony

Having completed engagements as conductor with the New York Civic Orchestra in Prospect Park on June 15 and Forest Park on June 18, Joyce Barthelson left for Peterboro, N. H., where she is residing in the MacDowell Colony during July and August. At the Colony, Miss Barthelson is working on a composition for piano and orchestra.

In September the conductor will fulfill engagements in Los Angeles and San Francisco, giving lecture recitals on American music.

### New Cadman Work Widely Played

Charles Wakefield Cadman's 'American Suite' for strings, has been widely performed since it was heard at the New York Stadium Concerts recently. Mr. Cadman is at present at the MacDowell Colony in New Hampshire working on a new piece for piano and orchestra. He will return to his home in Southern California early in September where he plans to take an active part in the forthcoming biennial of the National Federation of Music Clubs next June.

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## Ravinia Concerts

(Continued from page 18)

harmonic-Symphony, on July 23, when he began a two-weeks engagement as guest conductor, bringing the fifth Ravinia festival to a close at the end of that time.

Brilliant treatment of the Sibelius Second Symphony soon demonstrated Mr. Barbirolli's ability to hold the attention of his listeners and to provide every evidence of splendid musicianship. An evident admirer of Schubert, Mr. Barbirolli's interpretation of the Symphony No. 5 in B Flat, had due regard for its classical form. The lovely melodies were clearly brought out and discriminatingly woven into a complete pattern. The program began with a lively reading of Rossini's Overture to 'La Gazza Ladra', and closed with the Overture to 'Tannhäuser', by Wagner.

### Undaunted by Storm

An electrical storm threatened to wreak havoc with Mr. Barbirolli's Beethoven program on July 25. For some time after the members of the orchestra had taken their seats on the stage, the lights both on the stage and in the pavilion continued to act up, plunging the place in complete darkness several times in a few minutes.

When Mr. Barbirolli came on the stage after what looked to be a calm spell, he began the opening measure of the 'Egmont' Overture. All seemed to go normally, but when the place was suddenly plunged into darkness for a moment, the string section calmly continued playing. The lights were restored and the Overture was finished without confusion or loss of time.

Immediately after the 'Egmont', Mr. Barbirolli began the Symphony No. 2. Large in outline, the measures were unfolded with commensurate dignity, unerring musicianship and lyric beauty. The Symphony No. 7 Mr. Barbirolli made a tower of strength, with fine classical line and expressive of great depth and profundity.

On July 27 Mr. Barbirolli finished his first week as guest conductor by giving Mozart's Symphony No. 34, the Sibelius Symphony No. 1, and works by Smetana, Berlioz and Grieg. The Mozart Symphony, with its wealth of melody, was clearly expressed and infectious in its bubbling effervescence. The Sibelius Symphony rose to vivid, dramatic heights in Mr. Barbirolli's hands. The lesser works were also excellently played.

The July 28 concert, conducted by Mr. Barbirolli, found the orchestra in excellent

trim. A calm, clear reading of Haydn's 'London' Symphony, a poetic interpretation of 'The White Peacock', by Griffes, and excerpts from 'The Mastersingers', act three, by Wagner, added distinction to the concert. Other colorful items on the program were Weber's Overture to 'Der Freischütz' and three dances from Falla's 'The Three Cornered Hat'.

Continuing the one-composer program idea, Mr. Barbirolli chose a Schubert evening for the concert of July 30. Chicagoans were privileged to hear the Symphony No. 4, in C Minor, replete with gracious melodies and beautiful harmonic sequences. The Symphony No. 7 brought out the full resourcefulness of Mr. Barbirolli's musicianship. The Overture to 'Rosamunde', which began the program, was flawless.

A diversified program on Aug. 1 began with a suite from Purcell's 'The Dramatick Musick', from which an inner glow seemed to emanate, followed by Mendelssohn's Symphony No. 4 in all its rich opulence. The Elgar 'Enigma' Variations were refreshing for the contrasting manner in which the different tone pictures were evoked. Two preludes from Verdi's 'La Traviata' were exquisite in their fragile colorings.

### Flagstad Hailed

With Mme. Flagstad as soloist on Aug. 3, Mr. Barbirolli in his final concert at Ravinia devoted the first half of the program to Beethoven and the second half to Wagner. Mme. Flagstad sang the scena and aria, 'Ah, Perfido', for her opening number, delighting the huge audience with the dramatic fire and richness of her singing. Later she sang the 'Immolation' from Wagner's 'Twilight of the Gods', Mr. Barbirolli including 'Siegfried's Rhine Journey' and 'Death Music' from the same opera. Both singer and conductor seemed inspired. The park was a perfect setting for such majestic singing.

Mr. Barbirolli gave a reverent performance of Beethoven's Symphony No. 8, with which he began the evening's concert, establishing an exalted mood for the entire program. The concert closed with the Prelude to 'The Mastersingers' by Wagner. The warm and long-continued applause left little doubt in Mr. Barbirolli as to the real affection felt for him by Ravinia audiences.

On Aug. 4 Mme. Flagstad again sang, this time under the baton of Edwin McArthur, before an audience almost as large as on Saturday. Beginning with the recitative and aria, 'Leise, leise', from Weber's opera, 'Der Freischütz', Mme. Flagstad, without apparent effort, easily rose to its strenuous demands, her voice gorgeous in its rich color and beauty. Frantic applause called the singer back many times at the finish. Three songs by Grieg, 'Spring', 'The Swan' and 'The Dream', were interpreted with such feeling for mood and quietness that the audience remained spell-bound for several seconds after they were finished. 'Isolde's Love Death' from Wagner's 'Tristan', brought the final concert of the Ravinia Festival to a close.

Mr. McArthur conducted the orchestra in the Overture to Mozart's 'The Marriage of Figaro', Strauss's tone poem, 'Don Juan', the Overture to Wagner's opera, 'The Flying Dutchman' and the 'Good Friday Spell' from his 'Parsifal'.

CHARLES QUINT

### Aubrey Pankey Sings at World's Fair

Aubrey Pankey, baritone, who made his New York debut in Town Hall in April, appeared on July 24 at a tea given by the National Advisory Committee of the founders of the American Common of the New York World's Fair, of which Mrs. Eleanor Roosevelt is president. Mr. Pankey was heard in concert on the American Common on July 28.

### Robeson Sings at Grant Park

Paul Robeson, Negro baritone, made his first appearance in Chicago's Grant Park summer concerts on July 28, when he sang "Ballad for Americans." Mr. Robeson sang in an outdoor concert at San Rafael, Cal., on July 20, and at the Hollywood Bowl on July 23.

## DEFRERE HOLDS CLASSES AT VOCAL ARTS ACADEMY

Teaches Operatic Acting and Staging at Six-Weeks Session in Philadelphia—Two Operas Are Staged

PHILADELPHIA, Aug. 10.—Désiré Defrère, stage director of the Metropolitan Opera, held classes in operatic acting at the Academy of the Vocal Arts, Vernon



Désiré Defrère, Stage Director, and Vernon Hammond, Conductor, Pause for a Moment in Their Work at the Academy of Vocal Arts in Philadelphia

Hammond, manager, this summer. During the six-weeks session, two operas, 'Madame Butterfly' and 'Aida', were staged in their entirety. In addition, the staging of scenes from 'Tosca', 'Manon' and 'The Barber of Seville' was studied.

Students of The Academy appeared frequently in concert during June and July.

Vito Bassi and Anne Simon sang at Pennsylvania Day at the New York World's Fair on June 16; Mr. Bassi also appeared in Ocean City on July 7 and July 14, and in Cape May on July 29. At the Shriners' luncheon at the Hotel Adelphia in Philadelphia, Doris Blake sang a group of songs on July 17.

Emily Ann Buckley and John Harrold presented a joint program at the Fulton School in Germantown on June 18. Mr. Harrold appeared in concert on June 7 at the Methodist Episcopal Conference at the Hotel Dennis, Atlantic City, and on June 29 at the Cosmopolitan Hotel. He was twice soloist with the Ventnor City (N. J.), Symphony, on July 1 and 7. On July 26 Dagmar Crosson sang at a private musicale in Buffalo, N. Y.

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## ST. LOUIS CONTINUES TO ATTEND OPERETTA

**'Chocolate Soldier' and 'Rio Rita'**  
Given with Aid of Guest  
Artists

ST. LOUIS, Mo., Aug. 10.—The popularity of 'Rio Rita' was proven by the large audiences which attended the Municipal Opera performances during the week of July 1 to 8. Richard Berger, director, provided a cast that handled the work most adequately, headed by Lansing Hatfield, as Captain James Stewart, and Rosemarie Brancato as Rita Ferguson. These two singers were applauded to the echo every time they appeared. Others in the cast were Frederic Persson, Thalia Mara, Joseph Macauley, Karen Lynd, Bob Lawrence, Cass Daley, Jack Good and Bobby Jarvis. The sets of Norris Houghton were excellent.

It befell to Oscar Strauss's 'The Chocolate Soldier', given July 8 to 14 to present the best array of singing talent that has been heard in Forest Park in some time. Hilda Burke, making her first local appearance, as Nadina Popoff, was in rare voice and her singing contributed much to the success of the production. Mary Hopple was Aurelia Popoff, the mother; Helen Marshall, a young soprano from Joplin, Mo., sang Mascha and Wilbur Evans acted and

sang well as Bumerlie. John Gurney was Massakroff; Eugene Lowenthal, Popoff, and Eric Matson, Alexious. The orchestra was under Joseph Schwartzdorf. Jose Ruben staged the work.  
HERBERT W. COST

## ITURBI CONDUCTS "POP" CONCERT IN ROCHESTER

**Open-Air Series at Manitou Beach Continues to Draw Audiences Despite Bad Weather**

ROCHESTER, N. Y., Aug. 10.—The Rochester "Pop" Orchestra is continuing its open-air concerts at Manitou Beach on Wednesday and Friday evenings and Sunday afternoons with good-sized audiences, in spite of the considerable handicap of inclement weather. José Iturbi conducted on July 17 before a large audience, the program being one more generally associated with winter concerts than with "Pop" tradition.

Mr. Iturbi explained his selection of works by Wagner, Bizet, Granados and Liszt as well as Tchaikovsky's Symphony No. 6 in one of his charming addresses, humorously inviting the audience to bring not only their friends but their coats, to future programs. Many of Rochester's well-known music lovers were present to applaud. M. E. W.

## MUSIC IN COLUMBUS

**Grand Opera Launches Its Summer Series with Friml's 'Firefly'**

COLUMBUS, O., Aug. 10.—The Grand Opera Club of Columbus opened its summer music season at Central High School's football field with Friml's 'Firefly' on June 20 and 21. A stage and seats had been erected.

Orchestra and chorus were directed by Edward Hipple, and the cast was coached by Margaret Crawford, who also took an important role. Marie Lewis was the pianist. Dances were staged by Stella J. Becker and performed by twenty-five of her students.

Mary Springer Terry sang the role of Nina, and others in the cast were Parke Cushnie, Paul Shook, Walter Furniss, Hazel Rawlins, Joseph Carney, Nelson Starr, Betty Van Hise, Marian Lynch, Mary Arnold, Edward Ruescher and Harold Lutz.

The Columbus Federation of Musicians is sponsoring a series of twelve band concerts during the summer. The first was given June 27 at Goodale Park under director Alphonse Cincione. The soloist was Lucille Norris, soprano.

V. B. K.

## Music Festival Held at Brigham Young



Participating in the Brigham Young University Summer Music Festival Were (Standing, Left to Right) Rachmael Weinstock, Feri Roth, Leroy Robertson, Julius Shaier, Oliver Edel, and E. Robert Schmitz (Seated)

## Roth Quartet and E. Robert Schmitz Give Series of Five Chamber Music Programs at University Summer School in Provo, Utah

PROVO, UTAH, July 28.—E. Robert Schmitz, pianist, and the Roth String Quartet presented a series of five concerts in the second Chamber Music Festival of Brigham Young University at Provo, recently, surpassing the three-concert festival by the quartet in 1939.

Sponsored as a feature of the University's summer session, the festival was attended by an aggregate audience of 3,000 persons, principally from Utah, Idaho, Wyoming, Colorado, Arizona and Nevada which expressed numerous favorable comments.

On Monday, Tuesday, Wednesday, and Friday of the festival week the Roth Quartet gave masterful interpretations of works by Haydn, Dohnányi, Casella, Beethoven, Tchaikovsky, Brahms, Boccherini, Borodin, and Chadwick.

The series reached a climax when Mr. Schmitz joined the quartet in giving the Franck Quintet and the first intermountain performance of the Piano Quintet in A Minor by Leroy Robertson, professor of music at Brigham Young University. The audience re-

sponded with an enthusiastic ovation for both the artists and the composer. Members of the quartet, which won much praise during the festival, were Feri Roth, first violin; Rachmael Weinstock, second violin; Julius Shaier, viola, and Oliver Edel, 'cello. O. R. S.

## Irene Jessner Sails for Buenos Aires

Irene Jessner, soprano of the Metropolitan Opera, sailed for Buenos Aires on the Uruguay on June 14, where she will sing leading roles in French, German and Italian opera during the coming season at the Teatro Colon.



Stephan  
**HERO**  
Violinist



Hilda  
**OHLIN**  
Soprano



Giuseppe  
**BALESTRIERI**  
Tenor



Ardelle  
**WARNER**  
Contralto



Foster  
**MILLER**  
Bass-Baritone



Ana  
**DRITTELL**  
'Cellist



Mildred  
**HUNT**  
Flutist  
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## Obituary

### Sir Donald Francis Tovey

EDINBURGH, July 15.—Sir Donald Francis Tovey, composer and Reid Professor of Music at Edinburgh University since 1914, died here on July 10, in his sixty-fifth year.



Donald F. Tovey

Born at Eton, where his father was a master, he studied piano with Sophie Weiss until he was nineteen, and counterpoint with Sir Walter Parrett while still a boy. He began to compose when only eight. Later, he worked under Higgs and Sir Hubert Parry. In 1894 he was elected Lewis Nettleship scholar at Balliol College, Oxford, and was graduated with classical honors four years later. He gave a concert with Joachim in 1894, and in 1900-1901, a series of chamber music concerts in London at which some of his own works were heard. In 1901-1902, he played in Berlin and Vienna. He established the Reid Concerts in 1917, and in 1924 was made Honorary Fellow of the Royal College of Music. He visited the United States, giving a series of concerts, in 1928. He was knighted in 1935 for his opera, 'The Bride of Dionysus'. His works included pieces in practically every form and most of them have been heard in public. A number of articles and biographies in the Encyclopaedia were written by him.

Besides his musical compositions and his articles in the Encyclopaedia Britannica, Mr. Tovey published 'A Companion to Bach's Art of the Fugue'; 'A Companion to Beethoven's Piano Sonatas'; 'Essays in Musical Analysis', six volumes; and studies on Schubert and Gluck in Foss's 'Heritage of Music'.

### Charles Naginski

Charles Naginski, composer and holder of the Walter Damrosch fellowship in musical composition at the American Academy in Rome, was drowned on Aug. 4 in a lake at Lenox, Mass., where he was attending the Berkshire Symphonic Festival. He was thirty-one years old.

Mr. Naginski was awarded the Damrosch fellowship in 1938. A native of Cairo, Egypt, he came to America in 1927 and was a naturalized American citizen. He studied for five years at the Juilliard Graduate School under Rubin Goldmark and also with Roger Sessions. His compositions include a sinfonietta, children's suite, and a ballet entitled 'The Minotaur'. A movement for strings, composed by Mr. Naginski, was given at the Saratoga Spa Music Festival for the first time, in 1937. Funeral services were held at the Park West Memorial Chapel on Aug. 6.

### Daniela Thobe

BAYREUTH, July 29.—Daniela Thobe, grand-daughter of Franz Liszt and daughter of Hans von Bülow and Cosima, later the wife of Richard Wagner, died here yesterday. She was eighty years old.

### Sudie Williams

DALLAS, TEX., July 25.—Sudie Williams, supervisor of music in the Public Schools here since 1914 died on July 21. A native of Bellville, she studied at Chapel Hill College and later at Cornell, the University of Chicago and the University of California. She was a member of Dr. Walter Damrosch's advisory committee for children's concerts given over NBC, and in 1933 a member of the committee of judges awarding prizes for American compositions in a radio broadcast sponsored by the same station. She was chairman of the Music Supervisors National Confer-

ence and for four years vice-president of the Southwest Supervisor's Conference. It was largely owing to her efforts that the Dallas Symphony was not discontinued last year.

### Bertram Shapleigh

WASHINGTON, Aug. 10.—Bertram Shapleigh, composer, died here on July 4, in his sixty-ninth year. Mr. Shapleigh was born in Boston, June 15, 1871. He took special courses in various colleges, studying with Whiting, Chadwick and MacDowell, and continuing his musical education in Germany and France. Finally he settled in England near London. Conditions arising from the first world war affecting publication interrupted his active musical career. In 1925 he returned to the United States, making his home in Washington, and devoted himself wholly to composition, serving also, for a time, as musical adviser to Breitkopf and Härtel and editing 'The Concert Program Exchange'. A. T. M.

### Arnold Pomerantz

Arnold Pomerantz, pianist, who had appeared as a child prodigy with both the New York Philharmonic-Symphony and the National Orchestral Society, died at the home of his parents in New York on Aug. 1, after a long illness. He was nineteen years old. Born in New York on March 21, 1921, he won the gold medal of the New York Music Association when only nine years old, and made his debut at the Philharmonic-Symphony's concerts for young people two years later. He was later a student at the Curtis Institute in Philadelphia and while there became ill, having to abandon his career.

### Walter Keller

CHICAGO, July 20.—Walter Keller, director of the Sherwood Music School since 1911, and former dean of the music department of De Paul University, died at his home here on July 8. He was sixty-seven years old. Dr. Keller studied music both in Chicago and at the Royal Conservatory in Leipzig. He taught piano at Northwestern University from 1898 until 1904, and served as organist at St. Vincent's Church from 1903 to 1918. He joined the staff of the Sherwood school in 1906. His wife, two daughters and two sons survive.

### Edward P. Mason

STAMFORD, CONN., July 18.—Edward Palmer Mason, former president of the Mason & Hamlin Piano Company of Boston, died here yesterday after an extended illness. He was eighty-one years old. He was the son of Henry Mason, a co-founder of the famous firm, a grandson of Lowell Mason who wrote the music of 'Nearer, My God, to Thee' and many other popular hymns. His uncle William Mason was an eminent pianist and teacher, and his brother is Daniel Gregory Mason, a well-known contemporary composer and musical pedagogue.

### H. Blakiston Wilkins

WASHINGTON, July 16.—H. Blakiston Wilkins, honorary curator of musical instruments of the Music Division of the Library of Congress, died at his home here on July 15, after a long illness. Mr. Wilkins was in his sixty-ninth year. Born in Baltimore, he lived in France and Italy for more than thirty years, prior to his appointment by the Library of Congress about six years ago. Surviving are his widow, Emily Howell Wilkins, and a daughter.

### Charles H. Jepson

CLEVELAND, Aug. 4.—Charles H. Jepson, manager of the Franklin Furniture Company and father of Helen Jepson, died in the Lutheran Hospital today at the age of 63 after a long illness. A blood transfusion, given by the opera singer to her father earlier in the week, failed to save Mr. Jepson. Burial was in Sunset Memorial Cemetery.

## Bonci, Famous Opera Tenor, Dies in Milan

Former Star of Manhattan, Metropolitan and Chicago Opera Companies was 70 years Old—Noted as Master of Bel Canto, He was Brought to America by Hammerstein to Rival Caruso

Alessandro Bonci, famous Italian tenor who was brought to America by Oscar Hammerstein in 1906 to be Caruso's rival during the opera war between the Metropolitan and Hammerstein's Manhattan company, died in Milan on Aug. 10, according to an Associated Press radio dispatch from Rome. He was seventy years old.

Bonci was born in Cesena, Italy, on Feb. 10, 1870. At an early age he entered the Liceo Rossini, at Pesaro, where he studied for five years with Carlo Pedrotti and Felice Coen. In 1893 he made his operatic debut as Fenton in 'Falstaff' at the Teatro Reggio in Parma. He next sang at the Teatro dal Verme, Leghorn, and subsequently appeared at La Scala in 'I Puritani'. Successful engagements in St. Petersburg, Vienna, Berlin, Lisbon and Madrid were followed in 1900 by appearances at Covent Garden. For the next five years he was heard in opera houses on the Continent, in South America and in Australia.

In 1906 Oscar Hammerstein, who had been searching for a tenor to rival the Metropolitan's great star, engaged Bonci for the Manhattan Opera House, where the tenor made his debut on Dec. 3 of that year as Arturo in 'Puritani'. Before the opening of the next season, Bonci was lured from the Manhattan Company by Heinrich Conried, impresario of the Metropolitan, who, according to one report offered him a salary of \$1,500 a performance as against the \$1,100 paid him by Hammerstein. Hammerstein filed suit for an injunction to prevent Bonci from singing anywhere in the United States except at the Manhattan. The injunction, however, was not granted, and on Nov. 22, 1907, Bonci made his debut at the Metropolitan as the Duke in 'Rigoletto'. The cast on that occasion included Sembrich, Stracciari, Journet and Josephine Jacoby.

### Sang With Chicago Company

At the end of his second season at the Metropolitan Bonci sailed for Europe vowing never to return. He never was able to supplant Caruso in the affections of the public and complained that he was not permitted to sing Caruso's roles even when the idol was indisposed. In 1910-11, however, after having reappeared at Covent Garden, Bonci toured America in recital. From 1919-21 he appeared with the Chicago Opera Company, receiving an ovation in 1920 when he was heard with that company at the Lexington Theatre in New York. He made several concert tours of this country thereafter and continued his career in Italian opera houses until 1935.

Bonci is best remembered for his singing of the tenor roles in 'I Puritani', 'Il Babiere de Seviglia', 'Don Giovanni', 'Manon', 'Don Pasquale', 'Fra Diavolo' and 'Lucia'. He was a singer of taste and refinement and at his best in music of a lyric flow, such as he found in operas by Bellini, Rossini and Donizetti.

Lilli Lehmann paid him high tribute in her book 'How to Sing', published in 1902. She says, 'Recently the Italian tenor Bonci has won my hearty admiration, for his splendidly equalized voice, his perfect art, and his knowledge of his resources.'

### A Highly Cultivated Vocalist

As a vocalist, Bonci made a particular appeal to those who did not accept Caruso as a representative of old school Italian *bel canto*. He had the flexibility for rapid runs and he could float a pianissimo with taste and charm. The dictum of "voice, voice and more voice" attributed to Rossini scarcely applied to him, and yet he was essentially a singer for Rossini's music, which demands precisely the skill in vocal-



Alessandro Bonci

ization that he brought to the airs of Al-maviva in 'The Barber of Seville'.

Hammerstein's effort to pit him against Caruso had a certain publicity value, but the two tenors really were opposites and attempts to compare them, or to make rivals of them, were wide of the mark. As a vocal technician Bonci, with his much lighter and more pliable voice, could manage with ease the embellishments of a type of florid singing that Caruso knew better than to attempt. He had the very high notes for Bellini's 'Puritani' and the grace of utterance for Mozart's 'Don Giovanni' which alike were out of Caruso's full-voiced domain.

Some of his warmest admirers felt that it was a mistake for him to leave the Manhattan for the Metropolitan, where for the many, if not for the few, his more highly cultivated and even meticulous art was in the shadow of the far greater and more humanly appealing voice. His tone was pure and musical, but not sensuous in character. It was not free of vibrato and particularly in a diminuendo it ran toward the "white" in color. But he managed the breath with rare skill and he never forced his tone—one of the points in his favor as a vocalist in the comparisons that were drawn between him and Caruso. He phrased in an artistic manner and he was free of the more common vices of operatic style. As an actor he possessed the ordinary operatic routine, without transcending it, depending chiefly on his skillful use of the voice to win and hold interest, whatever the role he essayed. He sang English in his concert tours, being very careful of his diction, though never succeeding in doing away with a slight foreign accent.

Bonci will be remembered as one of the foremost artists of a day more concerned with another and more emotional type of singing than his. In many respects he resembled Fernando de Lucia, who was a leading tenor of the nineties at the Metropolitan. Both were short of stature, both had highly cultivated voices that lacked the weight for robust singing, both could spin a legato phrase with polished smoothness and both had the dexterity for lyric embroidery. Theirs was primarily a vocal rather than an interpretative art.

### Jaques Tushinsky Killed in Rio

Jaques Tushinsky, viola player in the NBC Orchestra, was killed in an automobile accident in Rio de Janeiro on July 10 while on his way to play in the last of sixteen concerts at the Municipal Theatre, conducted by Toscanini. He was born in Warsaw, Poland, fifty-four years ago. His wife, four sons and a daughter survive. They may make their home in Flushing, N. Y.





## RESERVING A PLACE FOR YOUTH

Eliette Thorel Casey Records Reservations for a New Season of Children's Concerts in Cincinnati

CINCINNATI, O., Aug. 10.—Hundreds of block reservations for season tickets to the Cincinnati Symphony's 1940-41 series of children's concerts are pouring in as a result of the educational program originated and conducted by Eliette Thorel Casey. 1,684 reservations have been made and Music Hall's 3,460 seats will probably again be sold out for the second consecutive season.

## SEATTLE INSTITUTE CONCLUDES SESSION

## University of Washington Group Gives Band, Orchestral and Choral Program

SEATTLE, WASH., Aug. 10.—The annual High School Music Institute of the University of Washington closed on July 19 with a program in Meany Auditorium. George Kirschner, who organized the first Institute six years ago and has served as director each year, was assisted this year by Carl Pitzer. The band, conducted by Walter Welke, and the orchestra, directed by Mr. Kirschner, each number 110 members. The chorus of seventy voices was directed by Mr. Pitzer.

The band played works by Strauss, Wagner, Wood, Buchtel and Tchaikovsky and Buccalosi's 'Grasshopper's Dance' for band and piano, in which Janet Anderson was student soloist. The orchestra offered music by Weber, Brahms, J. Strauss, Coates and Friedmann. The chorus sang: 'On God, not on myself' by Lundquest; Edwards's 'Men and Angels Sing Hallelujah'; 'Lullaby on Christmas Eve' by Christiansen and Cain's 'Babylon Has Fallen'.

Two local artists, Helen Louise Oles, pianist, and Francis Armstrong, violinist, attracted a discriminating audience to their joint recital on July 9. Their program included works by Handel, Franck, Sarasate, Boulanger, Chasins, Szymanowski, Gluck, Saint-Saëns and Fauré.

As is its custom, the University presented one concert of chamber music. The San Francisco String Quartet, Naoum Blinder, concert-master of the San Francisco Symphony, and Eugene Heyes, violins; Ferenc Molnar, viola, and Willem Dehe, 'cello, appeared on July 23 to delight a good sized audience. Compositions by Mozart, Hindemith and Brahms constituted the interesting program.

The Metropolitan Four, Bernice Ripley, soprano; Genya Poldi, contralto; Don Enrico Clausi, tenor, and Maurice Sylvani,

baritone, gave an interesting and varied program of well known songs and operatic arias on July 30. The versatile four sang solos, duets, and quartets with equal ease. Miss Poldi acted as accompanist for the complete program.

NAN D. BRONSON

## EASTMAN SCHOOL SERIES OF RECITALS COMPLETED

Whittemore and Lowe, Catherine Crozier, Harry Farbman and Manuel Newman Appear

ROCHESTER, N. Y., Aug. 10.—Whittemore and Lowe, duo-pianists, were presented in recital on July 18, at Kilbourne Hall, in the last of the Eastman School of Music summer evening series. Both are graduates of the Eastman School. They have been heard with the Rochester Civic Orchestra, over the radio, and in recitals at Kilbourne Hall and the David Hochstein Memorial School. Their playing on this occasion showed greater elasticity in their ensemble and much brilliance. The audience filled the hall and demanded a number of encores.

On July 3, Harry Farbman, violinist, was heard in Kilbourne Hall in the Eastman School of Music series of summer recitals. Mr. Farbman drew a large audience. Catherine Crozier, organist, was heard in the third concert of the series on July 11.

On July 9, Manuel Newman, violinist, holder of the Eastman School of Music artists diploma this year, gave a recital at Kilbourne Hall, with Guy Fraser Harrison at the piano in the Strauss sonata. Margaret Stalder accompanied for the remainder of the program. Mr. Newman plays with fluency and good style, and the audience received him most cordially.

M. E. W.

## Van der Veer Pupils Fulfilling Many Engagements

CLEVELAND, Aug. 10.—Pupils of Nevada Van der Veer, head of the voice department of the Cleveland Institute of Music, have been fulfilling numerous engagements during the summer. Miriam Berg, mezzo-soprano, was soloist with the Cleveland Summer Orchestra in the Public Auditorium last month. Marjorie Phelps, soprano, was chosen in competition with singers from Northern Ohio to appear as soloist at the Cleveland Plain Dealer Music Festival in June. Elizabeth Stoeckler, soprano, who appeared as Marzhenka in 'The Bartered Bride' given by the Cuyahoga County Opera Association, has been appointed to the Institute faculty.

CLEVELAND, Aug. 10.—Marjorie Phelps, Mary Van Kirk and James Meena, pupils of Nevada Van der Veer at the Cleveland Institute of Music, are studying opera during the summer at the Berkshire Music Center in Stockbridge, Mass. Fred Popper, pianist, pupil of Beryl Rubinstein, is acting as accompanist at the center and Stanley Harris, viola player, and David Wuliger, tympani players, are members of the orchestra.

## Cornish School to Open Twenty-Seventh Year in Seattle

SEATTLE, WASH., Aug. 10.—The Cornish School will open its twenty-seventh year on Sept. 9, completely reorganized under a board of faculty members consisting of Walter O. Reese, Stephen Balogh, Martha Sackett and Ellen Wood Murphy. In addition to the usual courses in music, drama and art, a School of Opera will be added. Ernst Gebert of the Lyric Theatre will conduct classes in opera and song interpretation and also direct the Cornish orchestra and a cappella choir. Plans will soon be complete for a series of concerts by faculty members and visiting artists.

N. D. B.

## A SUMMER CLASS IN WHITE PLAINS

The Song Interpretation Class Conducted by Edwin McArthur as Part of the Summer Course of Caroline Beeson Fry in Her Studio at White Plains. Mr. McArthur Stands Sixth from Right at Back. Mrs. Fry Is Seated, Second from Right



## COLLEGE OF MUSIC HAS ANNUAL COMMENCEMENT

## New York School Marks Sixty-second Year in Concert and Ceremony at Town Hall

The New York College of Music, of which Carl Hein is director, held its sixty-second annual commencement and concert on June 18 at the Town Hall. An honorary degree of Doctor of Music was conferred on Raymond Huntington Woodman, composer and a founder of the American Guild of Organists. Alphonse G. Koelble, president of the College, made the address. The musical program included A. F. Pinto's 'Berkshire Hill Sketches', Op. 82, played by a harp ensemble, and works by Handel, Beethoven, Lalo, Tchaikovsky, Verdi, Wagner-Liszt and Schumann, performed by students. The following awards were made:

Artist Diploma: Stephen Kovacs; Teacher's Diploma: George Codus, Mildred Hirsch and Rea Helen Rosenberg; Certificate: Clio Calo, Doris Jacobson, Paula Lintz, Thelma Rand, Hasha Saks, Pearl Schwartz, Rita Vastano and Henry Wolak; Testimonial: Henrietta Block, Loretta Chubatsky, William Cox, Anna Gantner, Marion P. Gillie, Lillian Horn, Miriam Irish, Catherine Marchese, Nora Nevis, Minnie Puleo, Ingeborg Reske, Jeanne Smith, Ann Wasserman, Justine Williamson and Rhoda Lindner.

## Ethel Leginska's Pupils Heard in Los Angeles

LOS ANGELES, Aug. 10.—Ethel Leginska presented an artist-pupils piano recital at her Los Angeles studio on June 27. Pauline Turill, Dorothy Ford, Gloria Green, Beverly Carmen and Ralph Pearce contributed to the program. Armando Loredi, with Madame Leginska at the second piano, gave the first Los Angeles performance of Prokofiev's Concerto No. 3. Laura Saunders, soprano, was the guest artist, singing four songs by Mme. Leginska and one by Richard Saunders. She was accompanied by the composers.

## Paul Althouse Giving Course at Wyomissing, Pa.

Paul Althouse, tenor of the Metropolitan Opera Association and voice teacher, is giving a summer course at the Wyomissing Institute of Fine Arts in Wyomissing, Pa. Mr. Althouse teaches three days a week at the Pennsylvania school and the remainder of the time at his New York studio, which will remain open throughout the summer. Mr. Althouse, a native of Reading, Pa., is the teacher of Eleanor Steber, winner of this year's Metropolitan Opera Auditions of the Air.

## Tkach Heads Minneapolis Course

MINNEAPOLIS, Aug. 5.—The public school music course offered at the Minneapolis College of Music, which begins Sept. 9, is under the direction of Peter D. Tkach, assisted by Sophia Haveson. Mr. Tkach conducted a two week intensive choral session at the Minneapolis College

of Music in June and has been guest director of High School Choir Training at the Christenson Choral School at Lake Forest, Ill., also guest conductor at the Christenson Choral School at Chambersburg, Pa., in August.

## Hans Wiener to Direct Dance Course

Hans Wiener is to be director of a new course of modern dance for the Leland Powers School of the Theatre which will be given a twice a week in the Hans Wiener Studio of Dance. The course is to be included in the curriculum of the school. Mr. Wiener gave a lecture on modern dance in his Studio Hall on May 13 for students and faculty of the Leland Powers School. Harry Coble, member of the Ted Shawn group, will be Mr. Wiener's assistant instructor next season. On May 22 and 24 Mr. Wiener presented his annual workshop and studio recital in the Hall. He also appeared in a recital of new dances in the Hall on June 4.

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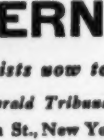
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## OPERA AND CONCERTS AT STADIUM

(Continued from page 11)

He again proved to be a conductor of discriminating and sensitive musicianship, revealing his gifts to their best advantage in the symphony. Mr. Kurtz's second appearance was to conduct an all-orchestral program on July 21.

The following evening, Robert Casadesu, pianist, played Liszt's Second Concerto in A, and Mozart's Piano Concerto in the same tonality (K. 488), under the baton of Mr. Kurtz. The scope of Mr. Casadesu's artistry was revealed in these



Ania Dorfmann



Josef Lhevinne

two works which could hardly have been more unlike. In the Mozart Concerto, the pianist revealed flawless phrasing and a tone of rare purity; in Liszt's music he displayed remarkable virtuosity, playing with a spirit and energy that did much to quicken into life the pedestrian passages with which the work abounds. Mr. Kurtz and the orchestra provided well proportioned accompaniments in each of the concertos. The program also included Ernest Bloch's 'In the Night', played for the first time at the Stadium; Zador's 'The Auto Ride' from his suite 'The Machine Man', and the amusing 'Popular Song' and 'Polka' from Walton's 'Facade'. The pro-



Oscar Levant



Joan Field

gram was repeated on July 23, the pianist again winning warm applause.

Thirty-five hundred persons attended the all-Russian program conducted by Mr. Kurtz and which completed his second engagement with the Philharmonic at the Stadium on the night of July 24. The program included the Shostakovich First Symphony, Rimsky-Korsakoff's 'Coq d'Or' Suite and briefer works by Mussorgsky, Borodin and Tchaikovsky. The audience welcomed Mr. Kurtz's interpretations warmly and gave him a cordial testimony of its approval at the close of his engagement.

### Lhevinne Plays Tchaikovsky

Josef Lhevinne was soloist in an all-Tchaikovsky program on July 27 under Hans Wilhelm Steinberg, who made his initial appearance at the Stadium at this

concert. Due to overtones of thunder and offstage lightnings, both the soloist and the conductor were handicapped, but they overcame weather conditions and devoted themselves to their respective tasks with a devotion and energy in performance that compelled the warm tribute of a large audience. Mr. Lhevinne has given many superb performances of the Tchaikovsky Piano Concerto and again at this concert he played with rare ardor and intensity. Mr. Steinberg's interpretations were direct, authoritative, and without sentimental exaggeration. The program included, in addition to the Concerto, the 'Pathetic' Symphony and Tchaikovsky's Italian 'Caprice'. Mr. Lhevinne added an encore, Busoni's arrangement of an Ecossaise by Beethoven. On the following evening, Mr. Steinberg offered a Beethoven-Wagner program before an enthusiastic audience of 3,500.

### Rose Pauly Sings Carmen

The only performances of opera scheduled for the Stadium during the summer were those of Bizet's 'Carmen', given on the nights of July 29 and 31, when Rose Pauly sang the title role for the first time in New York, making her Stadium debut. She had studied the role in French, in which language she sang it for the first time anywhere at Robin Hood Dell a few weeks previously and again at the Stadium. Armand Tokatyan was the Don José, Charlotte Boerner, Micaela, and George Czaplicki, Escamillo.

Mme. Pauly's portrayal of Carmen proved to be an individual characterization and one free from the often cheapening antics so many singers seem to feel a part of the role. She invested the heroine with more dignity than the cigarette girl usu-

ally possesses and sang with commendable warmth and ample volume. It was a portrayal notable for its restraint and integrity. Mr. Tokatyan sang very well as Don José and gave an effective interpretation. Miss Boerner deserved praise as Micaela, and her aria in the third act drew warm applause, for both the quality and natural volume of her tones were pleasing. Mr. Czaplicki was a vigorous Escamillo. At each performance Mr. Smallens conducted expertly and the Yakovlev Ballet, with Arthur Mahoney and Thalia Mara as guest artists, won warm appreciation. The remainder of the cast included Pearl Besuner as Frasquita, Georgia Standing, Mercedes; Abrasha Robofsky, Dancaire and Morales; Charles Haywood, Remendado, and Harold Kravitt, Zuniga.

Joan Field, rarely gifted young American violinist, played the Mendelssohn Concerto under Mr. Steinberg on Aug. 3. The other major work performed was Berlioz's 'Fantastic' Symphony. Miss Field, who appeared previously at a Stadium concert two years ago, found the Concerto congenial to her refined and sensitive manner of playing. To the lyric passages she brought the required poetry and understanding, and to difficult technical passages the necessary deftness in execution. An encore was demanded and the violinist responded with Bach's Air on the G string, played with restraint and dignity. Klemperer's 'Merry Waltz' and Strauss's Overture to 'Die Fledermaus' completed the evening. On Aug. 4 Mr. Steinberg conducted a popular program before an audience of about 4,000 persons.

### Hofmann Plays Before 16,000

Performances of exceptional brilliance were given on Aug. 5, not only by the eminent soloist, Josef Hofmann, but also by the orchestra under the inspiring guidance of Mr. Steinberg. Mr. Hofmann played Beethoven's 'Emperor' Concerto with an imperial technique and superb interpretative powers. Each nuance was reflected in his interpretation of the work, a reading notable for its nobility and grandeur. In the slow movement Mr. Hofmann topped heights of emotion that revealed his powers at their ripest. Encores were demanded and generously given, including the Chopin A Major Polonaise, the Mendelssohn E Minor Scherzo, Chopin's 'Minute' Waltz and the Rubinstein Melody in F. Attendants finally closed the piano lid before the audience would depart.

Mr. Steinberg and the orchestra gave Mr. Hofmann excellent support in the Concerto, and in Tchaikovsky's Overture-Fantasy, 'Romeo and Juliet', and Fourth Symphony, offered performances singular for their vigor and beauty of conception and the general excellence of execution. The crowd, estimated at 16,000, applauded soloist, conductor and orchestra to the echo.

### Lotte Lehmann and Bruno Walter Give Benefit Concert in Los Angeles

LOS ANGELES, Aug. 10.—Lotte Lehmann, soprano of the Metropolitan Opera, interrupted her summer vacation at Santa Barbara to give a concert with Bruno Walter and a chamber orchestra at the home of Mrs. Ernest Lubitsch in Beverly Hills on July 20 for the benefit of the Red Cross. Mme. Lehmann sang music by Schubert, Brahms and Schumann and a group of French and English songs, accompanied by Mr. Walter, who also led the orchestra in Mozart's 'Eine Kleine Nachtmusik'.

### Beal Hober Soloist with Rochester Philharmonic

Beal Hober, soprano, appeared as soloist with the Rochester Philharmonic in Rochester on July 31 in a program of Wagnerian music. This was Miss Hober's fifth appearance under Mr. Iturbi's baton. On Aug. 13 she was to sing for the fifth consecutive season at the Robin Hood Dell in an all-Wagnerian program with Hans Steinberg conducting.

## BALLET THEATRE OFFERS NOVELTIES

### Ensemble Returns to Lewisohn Stadium for Four Programs—New and Restaged Dances by Tudor and Dolin Given

THE Ballet Theatre, which had made its debut at the Stadium on June 27 and danced again on June 29, returned for four more programs on the evenings of July 15 and 16, and Aug. 1 and 2, presenting several novelties and revivals. At the first brace of engagements an 'Italian Suite' by Anton Dolin to music by Cimarosa aroused interest, and at the second, Antony Tudor's 'Goya Pastoral' received its premiere. The second act of 'Giselle', as restaged by Mr. Dolin, was also given what was described as its "first out-of-doors" representation in this country.

On July 15 both novelties and revivals were presented, with Antony Tudor's imaginative 'Jardin aux Lilas' reaping the highest honors. The program also included the Fokine-Schuman 'Carnival', the Dolin-Cimarosa 'Italian' Suite, and the Petipa-Tchaikovsky 'Swan Lake'. In the delicate Tudor ballet, allied to the 'Poem' of Chausson, the chief roles were danced by Tudor, Hugh Laing and Karen Conrad, with Annabelle Lyon making her first appearance in the role of the bride-to-be, and creating an excellent first impression. Anton Dolin and Nina Stroganova were acclaimed in the novel and charming 'Italian' Suite. Other principal dancers who were warmly applauded throughout the evening were Nora Kaye, Leon Danielian, Lucia Chase, Miriam Golden, Dmitri Romanoff and Eugene Loring. Mr. Smallens conducted. The corps de ballet danced with spirit, verve and precision.

The program was repeated on the following evening.

### 'Goya Pastoral' Given

Returning on Aug. 1 and 2 for its last appearances in New York until next January, the Ballet's first program, attended by an audience of about 9,000 persons, boasted two novelties as well as the usual high standard of presentation. The second act of 'Giselle' as restaged by Dolin, and

Tudor's 'Goya Pastoral', to music by Granados, which received its world premiere on this occasion, were danced. 'Peter and the Wolf' and the 'Italian Suite', repeated by request, completed the bill.

Nina Gollner, who was prevented by a foot injury from appearing with the company last season, made her debut in the role of Giselle and proved a capable and attractive dancer. Mr. Dolin danced Count Albrecht to the general satisfaction of everyone, although his restaging gives more play to pantomime and theatricality than the original choreographer, Jean Coralli, might have vindicated. The ensemble work was again exceptional for unity and cleanliness, while Miss Nina Stroganova, as the Queen of the Wilis gave the outstanding performance of the evening. Mr. Smallens led the orchestra through Adam's melodious score with a glow rarely experienced at ballet performances.

The 'Goya Pastoral' was most fortunate in the sets and costumes of Nicholas de Molas. Aside from them there was little to signalize the new work. The much admired Tilly Losch was not in her element in the flimsy tale of an aging marquesa who loses her love and money to the betterment of a peasant lass. Nor did Harold Byrns's selection and orchestration of Granados's music increase the vitality of the piece. Lucia Chase as the Marquesa and Eugene Loring as the young man involved, contributed their best to these inconsequential pleasantries.

The second evening introduced another novelty: the first Ballet Theatre presentation of 'The Bluebird', pas de deux from Tchaikovsky's 'Sleeping Beauty'. Anton Dolin and Karen Conrad were entrusted with this exquisite work, and they were more than satisfying. Miss Conrad is particularly well equipped for the feminine part, her effortless technique and perfect control showing to best advantage in choreography of the strictest "classicism". Mr. Dolin did not, as is usually the case, take the lion's share of honor, due as much to his sense of balance between the parts as to Miss Conrad's spirited performance. The remainder of the program repeated that of the previous evening with the exception that Alicia Alonso made her first appearance as the Bird in 'Peter and the Wolf' in the place of Annabelle Lyon. Mr. Smallens conducted with his accustomed skill.

K. T.

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## RETURNS TO AMERICA

Hermann Hans Wetzler, American Conductor and Composer, Who Returned to His Native Country Recently After Years of Absence in Europe

Hermann Hans Wetzler, conductor and composer, has returned to the United States and is planning to settle in New York. For several years he conducted the Wetzler Symphony in New York and one of his outstanding achievements was a series of concerts devoted to the works of Richard Strauss, with the composer and Mr. Wetzler alternating as conductor of the orchestra. Strauss's 'Symphonia Domestica' had its world premiere at one of these concerts under Strauss's baton.

## Josef Wagner Gives Recital at Columbia

Josef Wagner gave a piano recital on July 19 at Columbia University, under the auspices of the summer session of the University. The program, which consisted of Mozart's A Major Sonata (K. V. 331), Beethoven's 'Sonata Appassionata' and twelve etudes by Chopin, was well received by a large audience. For the coming Winter he has been engaged for several concert tours in New York, Ohio, Pennsylvania, Indiana and Illinois.

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## New York Studios

The fourth concert of the La Forge-Berumen summer school series was given on July 18. Those heard included Janice Koons, soprano; Charlotte Harris, pianist, pupil of Mr. Berumen; and Irene Antal, soprano. Mr. La Forge gave valuable aid to the singers with his accompaniments. Dorothy Lafferty, contralto, and Constantine Callinicos, accompanist-pianist, played for the Rotary Club at luncheon on July 23.

The fifth concert of the La Forge-Berumen summer series presented on July 25 was heard by a large audience. Laura La Forge sang two groups of songs in English, accompanied by Beryl Blanch. Elisabeth Ball, contralto, offered songs by Franz and Erich Wolff. Harrison Slocum, tenor, sang a group by Franz and a group in English. Robbie Goman, pianist, played a group of Chopin and Liszt and the program closed with the duet from 'Madame Butterfly', sung by Miss La Forge and Mr. Slocum.

The sixth concert of the series was presented by a group of artists on Aug. 1. Mabel Miller Downs, soprano, featured a group of the songs of the American composer, Elinor Remick Warren. Edward Roberts, baritone, sang an aria from 'Faust'; May Lander, soprano, offered an aria from 'Mireille' by Gounod. Evelyn White, pianist; Dorothy Lafferty, contralto, with Collin Layton supplying the violin obbligato, and Miss Downs, supported by the 'Balladeers', with Beryl Blanch as accompanist, were also participants in the concert.

\* \* \*

Lois Higgins, soprano, pupil of Hilda Grace Gelling, presented Marguerite's scena from 'Faust' at the second opera recital performance sponsored by the New York Singing Teachers Association, recently. She also appeared in a joint program with Llewelyn Cuddeback, bass-baritone, at Roselle Park, N. J. Mr. Cuddeback sang in a performance of 'The Gondoliers' at Mecca Temple, and appeared with Virginia Sebald in Sohmer Hall on June 5. Gertrude Schafer, soprano, and Fred Tietjen, baritone, gave a studio recital recently.

\* \* \*

On June 22 at the studios of Miss Gelling, Elizabeth Booth, soprano, and Jeanne Le Vinus, contralto, sang a duet from 'Madame Butterfly' and two groups of songs each. Miss Gelling was at the piano for the artists.

\* \* \*

Hans Schimmerling, Czech composer-pianist, gave a recital of his own compositions in his Washington Heights studio on June 28. He was assisted by Mrs. Ly Braudé, Czech soprano, who sang two groups of his songs, and by Walter Freund, also a Czech, at a second piano. Mr. Schimmerling's 'Pictures of New York', a Suite for Piano dedicated to Mayor LaGuardia, who has the original manuscript, and the Prologue to the composer's opera 'Turmoil in Tamburg' were also performed.

\* \* \*

Recordings made by Margaret Speaks, soprano and artist-pupil of Helen Chase, have been released to the public. Grace Preston Naylor, concert, church and radio artist and pupil of Miss Chase, sailed on the President Coolidge for China on Aug. 9. Aboard ship, she was married to George Royster. They will live in Shanghai.

## Kemp Stillings to Conduct Master Classes in Texas and California

Kemp Stillings, violinist, upon completion of her master classes in Mexico City, left for Dallas, Tex., where she will continue a second course, leaving, upon its completion, for a class in California. She will open her studio in New York in September. Her artist-pupil, Stephan Hero, violinist, recently appeared in recitals in Mexico City.

## SUMMER CONCERTS HELD AT CUMMINGTON SCHOOL



Hugo Kortschak, Violin; Bruce Simonds, Piano, and Emmeran Stoeber, Cello, Give a Chamber Music Concert in the Playhouse Auditorium of the Cummington School

## Kortschak, Bodky, Simonds, Stoeber, Behrmann, Creston and String Ensembles Give Programs

CUMMINGTON, MASS., Aug. 10.—The first of the summer concerts at the Playhouse Auditorium of the Cummington School was a program of early music given by Erwin Bodky, harpsichordist, assisted by Hugo Kortschak, violinist, and the String Ensemble of the school on July 7. Mr. Bodky, a newcomer to America from Holland, is on the staff of the Longy School in Cambridge. The program presented polyphonic music and of particular interest was the Sonata in G Minor by

Tommaso Albinoni, played for the first time in America, upon this occasion. The music was recently discovered among manuscripts in the Library of Congress by Paul Gelrud, of Cornell University.

On July 13, Welland Lathrop gave a dance recital and on July 21 Bruce Simonds, piano; Mr. Kortschak, violin, and Emmeran Stoeber, cello, gave a recital of chamber music.

On Aug. 4, Mr. Kortschak and Harry Behrmann, viola, aided by the string ensemble, played the Mozart Concertante, and Mr. Kortschak, with Paul Creston at the piano, and a string quartet played the Chausson Concerto for piano, violin and string quartet.

## Mannes and Maverick Quartet Play at Cooperstown Celebration

COOPERSTOWN, N. Y., Aug. 10.—The first of two concerts at Cooperstown in connection with the James Fenimore Cooper Sesquicentennial Celebration, was given by Leopold Mannes, pianist, and the Maverick String Quartet in the Ballroom of the Otesaga Hotel. The program included the Quartet in C, Op. 33, No. 3, by Haydn, played by the Maverick Quartet; Preludes, Op. 32, by Rachmaninoff, two Sonatas by Scarlatti, and a Prelude in E by Bach, played by

Mr. Mannes. The concert concluded with the Quintet in F Minor by Brahms, played by Mr. Mannes and the Maverick Quartet. The second concert will be given on Aug. 30 by Ralph Kirkpatrick, harpsichordist, and the Kirkpatrick Ensemble.

## Burton Cornwall Completes Tour

Burton Cornwall, bass-baritone, recently completed a concert tour through Pennsylvania, Missouri, Iowa, Illinois and Indiana.

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## MEXICO CITY PLAYERS LED BY STRAVINSKY

### Chavez Conducts Program of Modern Works—Americans Heard in Recitals

MEXICO CITY, Aug. 2.—Igor Stravinsky, who appeared for the first time as guest conductor with the Symphony Orchestra of Mexico, was accorded one of the greatest ovations ever given by the music-loving Mexican public. The great hall of the Bellas Artes was filled to capacity with rows of standees overflowing into the isles. Stravinsky conducted two programs featuring among other compositions his popular 'Petrouchka' and 'Fire Bird' suites.

At the fifth concert by the Orchestra, Carlos Chavez directed a program of modern works playing his own 'H. P.' (Horse Power). This was written by the composer after a visit to the United States, where he was inspired by the technical advance of machines in modern America. Other compositions heard on the program included Prokofiev's 'Pedro y el Lobo', Halffter's Suite for Orchestra, and the Choros No. 8, by Villa Lobos.

#### Jorge Sandor Plays Mozart

Jorge Sandor, Hungarian pianist, was heard as soloist in the Concerto in D Minor by Mozart, in another concert by the Orchestra. Mr. Sandor's faultless playing of this beautiful concerto was rewarded by an appreciative audience which demanded his return five times to acknowledge the applause.

Other concerts by the Orchestra will present, among major works, the Beethoven Ninth, for which Mr. Chavez is now training a chorus; the Shostakovich Fifth Symphony; the Sibelius Third, the Franck D Minor and the Schubert C Major. Soloists will include Eugene List, pianist, who will perform



#### REHEARSAL IN MEXICO CITY

Preparing for Their Two Concerts in Mexico City Are (Left to Right) Stephan Hero, Violinist; Elizabeth Crawford, Dramatic Soprano; José Limantour, Conductor, and Fausta Garcia Medles at the Piano

the Concerto in F by Chopin and Emanuel Feuermann, who will be heard in the Schumann Concerto for 'cello and orchestra.

Stephan Hero, violinist, was heard in two programs in the recital hall of the Bellas Artes. The audience, which braved the bad weather to attend the concerts, were treated to some fine playing of violin masterpieces.

G. H. Dalrymple, personal representative, presented Elizabeth Crawford, well-known dramatic soprano, in two song recitals at the Bellas Artes. Miss Crawford, whose forte lies in the Wagnerian role, has a full rich voice which she used to advantage in an interesting program. Fausto Garcia Medeles, pianist, was accompanist for Miss Crawford and Mr. Hero.

ELIZABETH KIRJOFSKY

## Grant Park Concerts

(Continued from page 20)

berg led works by Weber, Tchaikovsky, Mendelssohn and Wagner, conducting with appreciative understanding.

Rudolph Reuter, pianist, was soloist with the Chicago Philharmonic, Richard Czerwonky, conductor, on July 25, playing Rubinstein's Concerto in D Minor. Mr. Czerwonky gave a sympathetic account of Tchaikovsky's Symphony No. 6, and other works.

Charming Vivian Della Chiesa, soprano, had to contend with bad weather on July 26, but those of the audience who braved the continuous downpour of rain were well repaid. Scheduled to appear with the Saindenberg Symphony, the concert had to be halted for almost an hour after 8:30. Heard in Coates's 'I Heard You Singing', Schubert's 'Serenade' and other works, Miss Della Chiesa gave unstintingly of the best she had, rewarding the intrepid persons who would not let weather conditions interfere with their desire to hear her.

#### Paul Robeson Hailed

Making his first Chicago appearance in five years, Paul Robeson, Negro bass-baritone, sang to a vast audience in Grant Park on July 28, in joint recital with Rico Marcelli and his Symphony. All but one of Mr. Robeson's numbers were sung to the piano accompaniment of Lawrence Brown. Many in the audience who knew of Mr. Robeson only by reputation were instantly taken with his simplicity, personal charm and dignity of bearing. Mr. Robeson's offerings were of generous proportion, ranging from folk songs, Spirituals, art songs and operatic arias, but it was necessary to add more before the audience could be per-

suaded to let him go. His songs gained added strength through the intense dramatic feeling with which he endowed them. As a final encore, Mr. Robeson sang 'Ballad for Americans', giving it rich flavor and expressive meaning. Mr. Brown joined his voice to that of Mr. Robeson in several works. Mr. Marcelli's contribution to the concert included Schubert's Symphony No. 8 and Rossini's 'Barber of Seville' Overture.

The entire Chicago Symphony, conducted by Hans Lange, gave a concert on July 29. Included in the program were Brahms's Symphony No. 1; Suite No. 2 in B Minor, for strings and flute, by Bach; excerpts from Debussy's 'Children's Corner'; 'Tam O'Shanter' by Chadwick and the Brahms 'Academic Festival' Overture, giving those unable to journey to Ravinia an opportunity to hear this organization in a program of symphonic proportions.

Anita Aaron Braude, Chicago soprano, heard with the Walter H. Steindel Orchestra on July 30, disclosed a voice of lovely lyric quality, heard to good advantage in the 'Jewel Song' from Gounod's 'Faust'. Mr. Steindel's program comprised works familiar to Grant Park audiences and he was cordially received.

Mr. Lange introduced Roy Harris's Third Symphony to the Grant Park audience on July 31, when he conducted the Chicago Symphony in its second concert of the week at the Band Shell. The audience keenly enjoyed Harris's Symphony with its free, thematic material and vociferously applauded at its finish.

Maria Kurenko, soprano, known for her interpretations of Tchaikovsky's music, was an ideal artist for Henry Weber's Tchaikovsky program given by the WGN Orchestra on Aug. 7. The consummate artistry of Madame Kurenko's singing, her

sincerity and imaginative ability were ably demonstrated in Liza's air from 'Pique Dame', and again in her first encore, 'None but the Lonely Heart'. Her excellent taste and discrimination were further enhanced in her second appearance when she sang an aria from 'The Enchantress'. Encores following her second aria were not confined to Tchaikovsky exclusively, but ranged from Mozart to Massenet and later day composers.

Mr. Weber imbued his interpretation of the Fifth Symphony with verve and fire. The orchestra gave an excellent account of itself.

Ethel Davis, concertmaster of the Woman's Symphony, was soloist with this orchestra on Aug. 3, Mr. Steindel conducting. In a well diversified program, both artist and orchestra received well merited approval from the audience for their efforts.

Maria Matyas, mezzo-soprano, appeared with the Chicago Opera Orchestra, conducted by Joseph Raffaelli, on Aug. 4. In operatic arias or simple folk songs, Miss Matyas's interpretations had true dignity, aided by the limpid quality of her tones.

## Events at Dell

(Continued from page 10)

Mr. Iturbi, conducting again on Aug. 4, was acclaimed by another large assemblage. Enjoyed were ably interpreted performances of Beethoven's Fifth Symphony and a Wagner group: 'Siegfried Idyll'; 'Siegfried's Rhine Journey' from 'Götterdämmerung'; and the Prelude to the first act of 'Die Meistersinger'.

#### Iturbi Plays Mozart Concerto

On Aug. 5 Mr. Iturbi appeared in the dual role of conductor and soloist, attracting an audience which nearly filled the Dell. His great skill as a pianist and his interpretative artistry were brilliantly manifested in the solo parts of Mozart's D Minor Concerto and Liszt's 'Hungarian Fantasia'. The Mozart Concerto was especially outstanding. In both works the orchestra collaborated splendidly. Mr. Iturbi leading his own accompaniments from his place at the piano. From the podium Mr. Iturbi led the orchestra in a finely-conceived projection of Schubert's 'Unfinished' Symphony and performances of Debussy's 'Nuages' and 'Fêtes'.

The pleasure of the concert was somewhat diminished by an announcement during intermission that the season would terminate a week earlier than had been planned because of a mounting deficit. The "bad news" was broken by Benjamin Ludlow, vice-president of the Dell Concerts. In his address Mr. Ludlow stated that as

of Aug. 5 the deficit was more than \$7,000 and that the committee did not feel warranted in attempting to go through with the final week, Aug. 9-16. Mr. Ludlow pointed out that the Dell's constant "Nemesis"—unfavorable weather—was more than ever "on the job" this summer with a consequent loss in attendance and gate-receipts.

## VOLPE FUND ORGANIZED

### National Committee Assembled to Raise \$500,000 Endowment for Memorial

CHORAL GABLES, FLA., Aug. 10.—Under the sponsorship of the University of Miami a national committee has been formed to conduct a fund-raising campaign for a memorial building and orchestra fund in memory of Arnold Volpe, noted musician and organizer-founder of the Lewisohn Stadium concerts. Dr. Volpe, who was director of the Miami Symphony, and member of the faculty of the University of Miami, died suddenly of heart disease on Feb. 2, 1940.

The day after Dr. Volpe's death the Miami Herald, in an editorial, proposed a tribute to him in the form of a \$500,000 endowment fund to the university, to be identified as the Arnold Volpe Memorial Fund, income from it to be used in furthering musical activities in the community and the construction of a memorial building dedicated to him. Among those serving on the music committee of the fund are John Barbirolli, Dr. Walter Damrosch, Harold Bauer, Olin Downes, Mischa Elman, Mrs. Ossip Gabrilowitsch, Josef Hofmann, Ernest Hutcheson, Serge Koussevitzky, Leonard Liebbling, Albert Spalding and Leopold Stokowski.

Contributions to the fund are being sent to the Arnold Volpe Memorial Fund, University of Miami, Coral Gables, Fla.

#### Hazel Hayes Is Soloist Under Iturbi

ROCHESTER, N. Y., Aug. 15.—Hazel Hayes, soprano, was guest artist with the Rochester Philharmonic, conducted by José Iturbi, on Aug. 12 in Highland Park. Miss Hayes, who recently closed her third season with the Municipal Opera Company in St. Louis, sang Brünnhilde's 'Immolation' from Wagner's 'Götterdämmerung.'



At a Party for Felix Knight, Tenor, Who Was Married on June 21, Are (Seated) Ethel Blume, Bride of Mr. Knight; Mr. Knight, and Mrs. David White, Matron of Honor; (Standing, Left to Right) Marks Levine, of the NBC Artists Service; Ethel B. Gilbert of NBC; Mrs. Tuthill and Her Husband, Daniel S. Tuthill, Assistant Manager and a Director of NBC Artists Service



# Purdue University Dedicates New Hall of Music



Purdue University's New \$1,205,000 Hall of Music Is Seen at the Left. At the Right Is the University Administration Building, Through Which Is the Main Entrance to the Hall of Music



The Interior of the Hall of Music During the Dedication: the Band Plays in the Shell, While in Front of the Shell Are the Stage, Stage Extension and Orchestra Lift

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## Helen Jepson and Nino Martini Give Two Joint Recitals at Ceremonies Opening Auditorium—Total Seating Capacity Is 6,146

LAFAYETTE, IND., Aug. 1.

THE new Hall of Music at Purdue University, one of the most modern and attractive, as well as one of the largest structures of its kind in the world, was recently completed and formally dedicated.

With the new Hall of Music, the university, Dr. Edward C. Elliott, president, emphasizes its belief that "students should be more than skilled technicians and keen scientists." For the dedication, the university brought to the campus Helen Jepson and Nino Martini of the Metropolitan Opera, who appeared in joint recital on two successive nights before combined audiences of approximately 13,000 persons. The concerts were made the more enjoyable by the beautiful setting and the well-nigh perfect acoustics.

The total seating capacity is 6,146, larger than Radio City Music Hall in New York City. The apparently smooth sweep of the walls focuses attention on the stage, but each wall panel is set at an angle from the surface; sound waves, instead of rebounding to a focal point from an unbroken curve, are dispersed so that at no point is there a "dead spot."

Interior decoration is in shades of roses and pastel blue, further emphasizing the modernistic scheme.

The stage is 136 by thirty-two feet, while over the proscenium opening is a room twelve by 100 feet, with grills toward the front, in which is located a public address system, operated from a sound control room in the ceiling. Immediately in front of the stage is an extension, 100 by twenty feet, in which is an orchestra lift, designed for seventy musicians. To the back of the stage, and really another extension, is a band shell, designed for 300 musicians, or nearly double that number of singers. The band shell may be cut off from the stage by means of curtains, or it may be combined with it to accommodate 1,000 musicians or 2,000 singers. A modern projection room is to be found at the rear of the second balcony. The main foyer is 150 by twenty-four feet.

Student music organizations using the building include the 140-piece military band; ninety-piece symphonic band; fifty-piece orchestra; choir of 225 voices; men's glee club of thirty-six voices, and a concert choir of twenty-six. Facilities include numerous offices and suites, together with practice rooms. Vocal groups, under the



Heimlich

Nino Martini and Helen Jepson, Who Appeared in Joint Recital on Two Successive Nights at the Dedication Ceremonies. At Right, Welcoming Them, Is R. B. Stewart, of Purdue University

direction of Albert P. Stewart, have five floors of rooms, including three large rehearsal rooms, suitable for choruses and

## Philadelphia Conservatory Re-engages Faculty Members

PHILADELPHIA, Aug. 10.—The Philadelphia Conservatory of Music, Mrs. D. Hendrik Ezerman, managing director, entering upon its sixty-fourth season, announces the re-engagement of its principal teachers, including Mme. Olga Samaroff, piano master class; Allison R. Drake, Marie Ezerman Drake, Henry Harris, piano; Boris Koutzen, Trudy Gundert, violin; Elsa Hilger, 'cello; Marjorie Tyre, harp; Susanna Dercum, Clyde R. Dengler, voice; Robert Elmore, organ; Paul Nordoff, composition. Joseph Battista, pianist, will be added to the faculty. The season will open on Sept. 16.

The D. Hendrik Ezerman Foundation Scholarship Contest will be held at the Conservatory during the last week of September. The winner will receive a \$400 scholarship in piano with Olga Samaroff at the Conservatory. Requirements and application blank will be sent upon request.

## Summer Activities Continue at American Conservatory in Chicago

CHICAGO, Aug. 3.—The third recital of the summer series at the American Conservatory was presented by Henriot Levy, pianist, and Lois Bichl, 'cellist, in Kimball Hall on July 17.

Recent engagements of Howard Silberer, from the Rudolph Reuter studio, include recital appearances at Cleveland, Ashta-

choirs, and a series of smaller rooms for soloists and small groups. The bands also have many office, practice and storage rooms, as well as a locker room for instruments. A basement shell, built for 175 musicians, is completely detached from the building, with a sand cushion floor, ceiling suspended on felt, and five walls, making it completely sound-proof. This shell is designed for broadcasting purposes and is adjacent to the university broadcasting station, which has numerous studios, offices, equipment rooms and an audience studio. Under the main floor shell is a band drill room.

Cost of the structure was \$1,205,000, of which \$542,250 was provided in a Public Works Administration grant. Walter Scholer, Lafayette, was architect, with J. Andrew Foulhoux, New York City, as consultant. The exterior is of a simple, dignified style, while construction is of brick, limestone, concrete and steel.

A few figures will illustrate the great size of the building and its facilities: Overall dimensions, 307 by 195 feet; height, ninety-six feet; back wall to front of stage, 156 feet; radius of band shell, fifty feet; front of stage to railing of first balcony, 108 feet; to railing of second balcony, 130 feet; proscenium opening, 100 by thirty-seven.

HERBERT HEIMLICH

bula, Youngstown, O.; Rochester, Buffalo, Jamestown, N. Y.; Erie, Warren, Kane, Dubois, Pa.; Evans, Blue Island, Niles Center, Savanna, Chicago Teachers College, Ill.

Alice Landgraf, pianist, student of Edward Collins, appeared recently in recital before the Magyar Women's Club of Oak Park.

The Opera Class, under Charles La Berge, gave a special performance of the opera 'Rigoletto' July 13, in Kimball Hall, for the teachers in the parochial schools who are attending the summer master school at the American Conservatory. Eileen Bowman assisted at the piano.

B. Fred Wise, tenor, has completed a series of recital appearances in Kentucky, Missouri and Virginia.

## Peabody Conservatory Ends Summer Concert Series

BALTIMORE, Aug. 3.—The concert series of the Peabody Conservatory's summer school had as the penultimate program that of Frank Gittleston, violinist, on July 25. Mr. Gittleston, with the assistance of Marie Hogan at the piano, offered a Brahms sonata and the Dvorak Sonatina and added a number of familiar solo pieces, also several encores. The closing concert of the series was given on July 28 by Pasquale Tallarico, pianist; Reinald Werrenrath, baritone; Charles Courboin, organist, with Frank Bibb as accompanist. Mr.

Tallarico gave the Sunday evening concert on July 14 for the summer students of the conservatory and the Johns Hopkins University  
F. C. B.

## JUILLIARD SCHOOL GIVES ARTIST-RECITAL SERIES

### Concerts and Lecture-Recitals by Members of Summer School Faculty Are Continued

Recitals in the artist series held during the tenure of the Juilliard Summer School, George A. Wedge, director, continued on July 23, with a piano program, by Alton Jones. On July 24, Muriel Kerr, pianist, was heard, and Roy and Johana Harris, gave a lecture-recital. On July 25, Stigismond Stojowski, pianist, also gave a lecture-recital, and on July 26 a program of chamber music was performed by Samuel Gardner, violin; Charles Krane, 'cello, and Coenraad V. Bos, piano.

Johana Harris continued the artist-recital series on July 30 with a piano recital, giving another lecture-recital on the following day with the assistance of Mr. Harris. Carroll Glenn was heard on July 31 in a program of violin music with Walter Robert at the piano; Mr. Stojowski lectured and played on Aug. 1, and Fraser Gange, baritone, sang on the same day, with Donald Comrie at the piano. Winslow Cheney, organist, played on Aug. 2 and James Friskin, pianist, continued the lecture-recital series, followed by Mr. Stojowski on Aug. 5. On that day a student recital was also held. The series, given by faculty members of the Summer School, began on July 9 and is to conclude on Aug. 15.

### John Warren Erb Honored in Cincinnati

CINCINNATI, Aug. 10.—John Warren Erb, director of instrumental music at the School of Education at New York University, was awarded an honorary degree of Doctor of Music at the summer school commencement exercises of the Cincinnati Conservatory of Music, under the auspices of the Cincinnati Institute of Fine Arts, in the Conservatory Concert Hall on July 28. Seventeen students received degrees at the seventy-fourth anniversary summer school commencement. A choral concert, conducted by Frank C. Biddle and John A. Hoffmann, provided the musical program.

### New England Conservatory Awards Scholarships at Berkshire Center

BOSTON, Aug. 10.—Wallace Goodrich, director of the New England Conservatory of Music, states that ten conservatory scholarships at the Berkshire Music Center have been awarded to students from the conservatory. Those receiving the awards are Victor F. Di Stefano, Jamaica Plain; Mary Golden, Boston; Olivia C. Hall, Cambridge; Harry B. Herforth, Boston; Adelaide Hubbard, Brookline; Dorothea Jump, Waban; Earl H. Leavitt, Barker, N. Y.; Harriett W. Peacock, West Roxbury; Erwin Price, Dorchester, and Joseph Velardo, North Quincy.

### MacPhail School of Music Engages Matja Niessen-Stone

MINNEAPOLIS, Aug. 10.—Madame Matja Niessen-Stone has been engaged by the MacPhail School of Music for the first two weeks in October. This will be her first visit to the Northwest. Mme. Stone will conduct daily classes in tone production, breathing, and interpretation and also give private lessons in concert and operatic singing. William MacPhail is head of the school which begins its thirty-fourth year on Sept. 16, has a faculty of over 120 teachers, and a regular enrolled student body of over 3,000.

### Toch Named to U. S. C. Faculty

Ernst Toch, Austrian composer, has just been appointed Professor at the University of Southern California, starting in the fall of 1940.



## MID SUMMER



Grace Moore, Soprano, (Center) with the Italian Composer Italo Montemezzi and His Wife in the Garden of Their California Home, Discusses Her First Appearance as Fiora in 'L'Amore de Tre Re' Which the Composer Will Conduct at the Chicago Opera in November

Susanne Sten, Contralto, Chooses an Outdoor Setting to Study Roles for Her Forthcoming Appearances with the Chicago and San Francisco Operas



Larry Gordon



Lucille Manners, Soprano, and Charles E. Foster, Great Grandnephew of the Composer, Pack Dirt on a Pin Oak Sapling Planted in the Honor Grove of Central Park to Honor the Memory of Stephen Collins Foster



Jean Dickenson, Soprano of the Metropolitan Opera, Teaches Ghillia Bria, Her Scotch Terrier, to Beg on the Terrace of Her New York Penthouse



Larry Gordon  
Lucy Monroe, Soprano and a Star of the World's Fair 'American Jubilee', with Jubilee, Jr., a Two-Day-Old Colt, Born at the Fair



Elizabeth Wyso, Contralto, Pauses a Moment by a Quay in Bermuda



Virginia Pemberton, Soprano of the Chicago Opera, Basks in the Sun on the Terrace of Her Chicago Penthouse



Larra Browning, Soprano, Enjoys an Ocean Vista While on a Caribbean Cruise



Erno Balogh, Pianist and Composer, Keeps Himself and the Lawn in Trim at Riverton, Vt.



Hazel Griggs, Pianist, Receives an Award for "Distinguished Service in Music" from a B. F. Goodrich Official in the Goodrich Arena at the World's Fair